

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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WEDNESDAY EVENING: Sullivan's GOLDEN LEGEND; Dr. Cowen's Fantasia, LIGHT AND LOVE; Weber's OVERTURE to DER FREISCHUTZ.

THURSDAY MORNING; THE MESSIAH.

THURSDAY EVENING: Berlioz's Symphony, HAROLD IN ITALY; Liszt's XIII. PSALM; Herr Richard Strauss's DON JUAN; Sir Hubert Parry's BLEST PAIR OF SIRENS; Wagner's MEISTER-SINGER OVERTURE.

FRIDAY MORNING: Bach's MASS IN B MINOR.

FRIDAY EVENING: Bruckner's TE DEUM; Dvorák's SYMPHONIC VARIATIONS; Brahms's ALTO RHAPSODIE; Beethoven's CHORAL SYMPHONY.

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"... Miss Miriam Edwards made her debut before a Newcastle audience, and from every point of view it was extremely successful, and highly flattering to the debutante herself. Her first effort, Handel's 'Lusinghe più care,' she sang with delightful taste and artistic finish, but it was perhaps in Mozart's 'L'Amoro' ('Il Re Pastore') that she was heard to greatest advantage. Here she displayed a wealth of tone, power, and expression which thoroughly cemented her ability in the confidence of her critical audience. Two remaining items by Grieg and Bemberg were happily rendered, and at the conclusion, Miss Edwards was deservedly awarded a thorough ovation."—*Newcastle Daily Journal.*

"... Miss Miriam Edwards is quite new to us, but she has a magnificent voice. She displayed unsurpassable qualities as a mistress of vocal art. In all her songs she evinced purity of voice, method, and intelligence of a high order."—*Free Press.*

"... Miss Miriam Edwards is a soprano of exceptional tone on the lower register, and she was accorded a very flattering reception."—*The North Star.*

"... The songs of that talented vocalist, Miss Miriam Edwards, call for special mention. As it has been our pleasure to previously remark, she possesses a voice of rare quality and training, and her rendering on Thursday night of 'Scenes that are brightest' was the finest item of the evening."—*The Leader.*

"... The vocalist was Miss Miriam Edwards, a soprano of exceptional ability, who avoided English in both her songs, Handel's 'Lusinghe più care' (for including which she deserved thanks) and Bemberg's 'Nymphes et Sylvaïns.' She sang very artistically, and met with general appreciation."—*The Nottingham Daily Express.*

"The soloist, Miss Miriam Edwards, was in splendid voice. She was very powerful in her lower register, and rendered her songs with admirable taste."—*North-Eastern Daily Gazette.*

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HUDDERSFIELD CHORAL SOCIETY.—"Messiah," Dec. 18.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1903.

## TRURO CATHEDRAL.

'A pretty compacted towne, well peopled and wealthye marchauntes. . . . There is not a towne in the weste parte of the Shyre more comendable for neatnes of buyldinges, and for beyng served of all kynde of necessities; nor more discomendable for Pryde of the people.'

Thus wrote John Norden concerning Truro three hundred years ago. If the old topographer had stood in the streets of the Cornish capital on the middle day of July in the third year of the 20th century, he would probably not

Whatever may have been 'the neatnes of buyldinges' which caught the eye of old John Norden, the architectural features of Truro in the present day are not of supreme interest, the Cathedral, of course, excepted. Truro can however claim to be one of the oldest towns in England. As at Wells, a stream of water runs through its principal streets, though its *raison d'être* is not so obvious as in the Somersetshire city.

Let us for a moment or two turn from the buildings and the silently flowing stream to some distinguished Truronians. Taking them in chronological order, we begin with one who had the least enviable reputation—Samuel Foote (1720-77), the actor and dramatist. So keen was his wit that even serious Dr. Johnson was obliged to lay down his knife and fork and forego his dinner in order to laugh: 'The dog was so very comical—no, sir, he was irresistible,' said



BOSCAWEN BRIDGE, TRURO.

(Photo by Mr. F. H. Tims, Truro.)

have applied the term 'discomendable' to the 'Pryde of the people': verily they *have* something to be proud of!

Before treating of the principal feature of the little city—that stately pile now standing in the midst of its narrow streets, its beautiful new Cathedral—we may consider something of interest other than the strictly ecclesiastical.

the great lexicographer. Foote, though he little deserved the honour, was buried by torchlight in the West cloister of Westminster Abbey. The 'prince of enamellers,' Henry Bone, R.A. (1755-1834), first saw the light at Truro. Not a few of the 500 products of his brush—now so eagerly sought after by collectors—came into existence at 15, Berners Street, London, where he lived.

A fine example of Bone's work may be seen in the National Gallery—his large enamel 'Bacchus and Ariadne,' after Titian, sold for 2,200 guineas! Of saintly Henry Martyn, the martyr-missionary (1781-1812), more anon. A statue in Lemon Street, Truro, commemorates one of its distinguished natives—Richard Lemon Lander (1804-34), the great explorer of the Niger and central Africa. Lander received his second name because on the day of his (Lander's) birth Colonel Lemon won the contested election for the borough. Who was Colonel Lemon? He was a native of Truro, and the composer of one of the best double chants, an amateur product that has found its way into almost every collection. It first appeared in John Marsh's 'The Cathedral Chant Book,' and is dated '1790.' We give the chant in its original form:—



This familiar little church-tune naturally leads us back to our main point—Truro Cathedral. All other English Cathedrals are haloed with historical interest. Truro has its history to make, and the generations yet unborn will yield the material and the historians. There were Bishops of Cornwall in the long, long ago: their names are on record from *circa* 865 to 1046. In the latter year the See was merged into that of Exeter, and so remained for over eight hundred years. More than one attempt had been fruitlessly made in the 19th century to revive the ancient See of Cornwall, but the magnificent gift of £40,000 by Lady Rolle towards an endowment brought the matter to a practical issue, with the result that the late Edward White Benson, afterwards Archbishop of Canterbury, was consecrated the first Bishop of Truro on St. Mark's Day, 1877.

One of the first acts of the new Bishop was to set about the building of a mother-church for his diocese. It was decided to erect the new Cathedral on the site of St. Mary's Church, Truro, as that 16th century edifice sadly needed restoration. The late Mr. J. L. Pearson, R.A. was elected architect of the proposed fane, and he, with much skill, incorporated into the new building the South aisle of the old church. Some of the ancient monuments have found a place in Mr. Pearson's noble building. One, in the north transept, is to the memory of a John Robartes and his wife (1614). It is a remarkable

specimen of Renaissance monumental art of the Jacobean period, decorated with emblematic figures such as Time, Death and the like, and having semi-recumbent figures clad in the costumes of the day, the whole executed in fine alabaster and marble of different colours. About a century ago this monument needed restoration. The work was duly carried out, and upon its completion the mason employed made out his bill thuswise:—

To putting one new foot to Mr. John Robartes, mending the other, putting seven new buttons to his coat, and mending his breeches knees.

To two feet to his wife Phillipa, mending her eyes, and putting a new nosegay in her hand.

To two new hands and a new nose to the captain.

To two new hands, and mending the nose of his wife, repairing her eyes, and putting two new cuffs to her gown.

To making and fitting two new wings on Time's shoulders, and making a new great toe, mending the handle of his scythe, and putting a new blade to it.

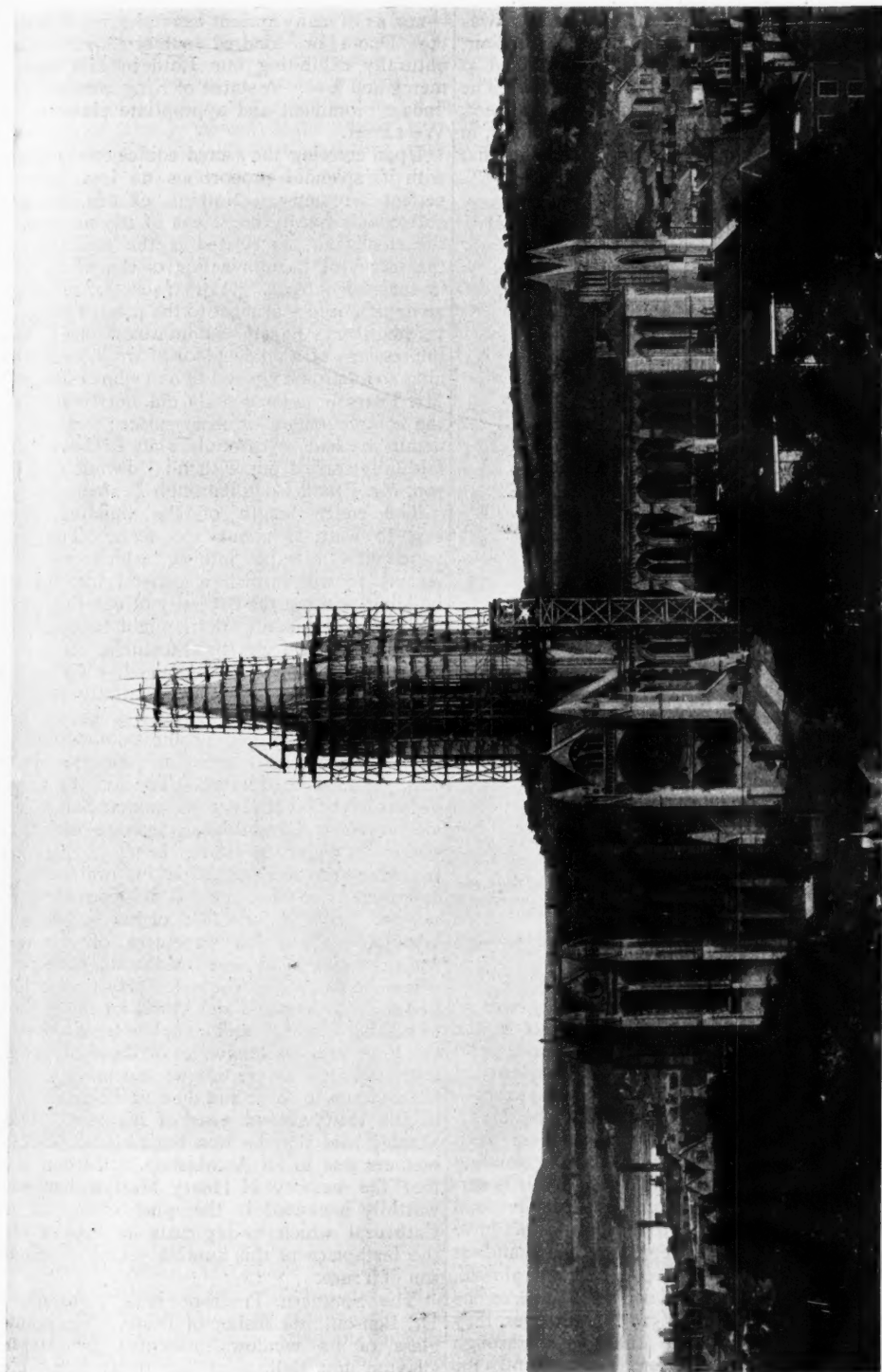


THE BAPTISTERY.

IN MEMORIAM—HENRY MARTYN.

(Photo by Mr. F. H. Tims, Truro.)

The foundation stones of Truro Cathedral—the first English cathedral, be it observed, founded and built since the Reformation—were laid with great ceremony by King Edward VII. (then Prince of Wales and Duke of Cornwall) on May 20, 1880. The erection of the Choir, Transepts, Baptistery, and a portion of two bays of the Nave was completed in 1887, and consecrated on November 3 in that year by



Truro Cathedral.

(Photo by Mr. F. H. Tims, Truro.)

the second Bishop of Truro (Dr. G. H. Wilkinson), now Bishop of St. Andrews. On that occasion the choir of 100 voices was conducted by Mr. (now Dr.) G. R. Sinclair, while Mr. (now Dr.) C. H. Lloyd presided at the fine organ erected by Father Willis. The following is a specification of the instrument, situated, as our illustration on p. 519 shows, in the triforium, the organist also occupying that elevated position:—

GREAT ORGAN (12 stops).			
	Feet		Feet.
Double Diapason ... ..	16	Twelfth ... ..	3
Open Diapason ... ..	8	Fifteenth ... ..	2
Open Diapason ... ..	8	Mixture (3 ranks) ... ..	—
Claribel ... ..	8	Double Trumpet ... ..	16
Principal ... ..	4	Tromba ... ..	8
Flûte Harmonique ... ..	4	Claron ... ..	4
SWELL ORGAN (13 stops).			
Geigen Principal ... ..	16	Mixture (3 ranks) ... ..	—
Open Diapason ... ..	8	Contra Fagotto ... ..	16
Lieblich Gedact ... ..	8	Cornopean ... ..	8
Echo Gamba ... ..	8	Hautboy ... ..	8
Vox Angelica ... ..	8	Claron ... ..	4
Geigen Principal ... ..	4	Vox Humana ... ..	8
Flageolet ... ..	2		
Tremulant to Vox Humana.			
CHOIR ORGAN (8 stops).			
Gamba ... ..	8	Gemshorn ... ..	4
Dulciana ... ..	8	Lieblich Flûte ... ..	4
Hohl Flûte ... ..	8	Piccolo ... ..	2
Lieblich Gedact ... ..	8	Corno di Bassetto ... ..	8
SOLO ORGAN (5 stops).			
Harmonic Flute ... ..	8	Claronet ... ..	8
Concert Flute ... ..	4	Tuba ... ..	8
Orchestral Oboe ... ..	8		
PEDAL ORGAN (7 stops).			
Double Diapason ... ..	32	Octave ... ..	8
Open Diapason ... ..	16	Violoncello ... ..	8
Violine ... ..	16	Opheicleide ... ..	16
Bourdon ... ..	16		
COUPLERS (10).			
Choir to Pedals.		Swell Sub-Octave.	
Great to Pedals.		Swell to Great Unison.	
Swell to Pedals.		Swell Super-Octave.	
Solo to Pedals.		Solo to Great.	
Choir to Great.		Swell to Choir.	
Manual compass CC to A—58 notes.			
Pedal compass CCC to F—30 notes.			

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Total number of sounding stops 45; of pipes 2,622.

It may be of interest to give a few grains of information concerning the architecture of the Cathedral. Its style is Early English, with characteristics of buildings of the early part of the 13th century. The imposing central tower—called the Victoria Tower and built by Mr. J. Hawke Dennis, a generous Cornishman, at a cost of £15,000—is literally the outstanding feature of Mr. Pearson's noble design. It is surmounted by a spire, which makes the total height 250 feet. The two Western towers have yet to be built. Differing from many ancient Cathedrals, both in this country and abroad, the Western doorways are two—not three, or one (see our illustration on p. 517). Moreover, they both enter directly into the Nave through a shallow Narthex, and not, as is frequently the case, into the aisles through the Western towers. These two doorways, of lofty dimensions, are

elaborately treated and recessed under gabled arches, the tympana being filled with sculpture—not, as in many ancient examples, representing the Doom or kindred subjects, but more naturally exhibiting our Lord in His acts of mercy and love. A statue of King Edward VII. finds a prominent and appropriate place in the West front.

Upon entering the sacred edifice one is struck with its splendid proportions no less than its perfect symmetry. Nothing offends the eye, and one is hardly conscious of the newness of the stonework, so riveted is the attention on the satisfying harmonization of the whole with its constituent parts. 'A great success,' remarked an experienced journalist to the present writer, a verdict that tersely summarizes one's own impressions of a noble piece of work, creditable alike to its promoters and to him who designed it. Mr. Pearson unfortunately did not live to see the completion of his masterpiece; but all the details he had so carefully planned have been faithfully carried out with filial devotion by his son, Mr. Frank Loughborough Pearson.

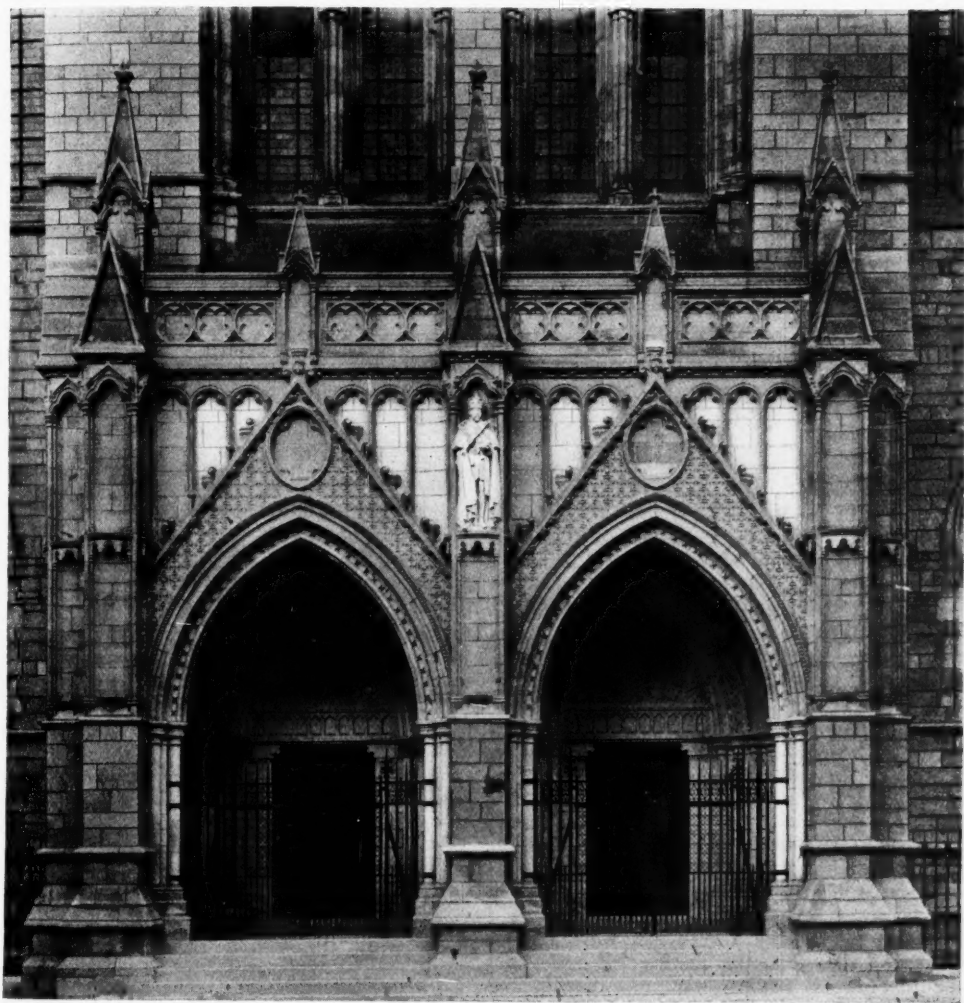
The entire length of the building, from east to west, is about 300 feet. The full-page view of the interior which we give on p. 519 will furnish a general idea of the building, without the necessity of entering upon architectural details that might appear too technical. One or two features of special interest must, however, be noticed. To the left of the South Porch is the beautifully designed Baptistry of which we give a photograph. This 'architectural gem' commemorates the life and labours of the great missionary, Henry Martyn, a native of Truro. The son of a miner, he was educated at Truro Grammar School and afterwards at Cambridge, where he came out senior wrangler in 1801, being then under twenty years of age. After his ordination he determined to become a missionary. He selected India as the field of his self-denying labours. There his sweetness of character endeared him to all, even Mohammedans, with whom he came into contact. He took a long journey into Armenia and Persia for the purpose of making thorough and complete translations of the Bible into the languages of those countries; but, alas, after severe fatigue and privations, he fell a victim to fever and died at Tokat in 1812, in the thirty-second year of his age. Dean Stanley said that he was buried with all 'the honours due to an Archbishop.' Certain it is that the memory of Henry Martyn has been worthily honoured in the quiet corner of the Cathedral which to-day casts its shadow over the birthplace of this humble yet noble-minded son of Truro.

The Southern Transept is a memorial to Dr. Benson, first Bishop of Truro. The stained glass of its windows, executed by Messrs. Clayton and Bell, is of the richly-toned kind characteristic of thirteenth century work. The North Transept, ten feet longer than that



of the South, contains a fine gallery. Above the three double lancet windows is a large rose-window, its stained glass representing the genealogy of our Lord, after the manner of old 'Jesse' windows. The East window of the Choir—also by Messrs. Clayton and Bell—is most successful both in colour and design. The reredos, of richly-carved Bath stone, is a magnificent piece of elaborate sculpture work,

We have already referred to the organ. Now a few words about the organists, of whom—unique in the history of English Cathedrals—only two have to be recorded! The first was George Robertson Sinclair, now organist of Hereford Cathedral. In the initiatory stages of Truro Cathedral, Bishop Benson asked Sir Frederick Ouseley to recommend him an organist. Ouseley had kept his eye on Sinclair, one of his



THE WEST FRONT.

(Photo by Mr. F. H. Tims, Truro.)

its general idea being 'the one great sacrifice of our Blessed Lord.' The pulpit and, indeed, all the internal fittings of the Cathedral, are worthy of their surroundings, being of the very best materials and workmanship. Mention must be made of a Western gallery, erected some twenty feet above the floor, which forms a base to the West end internally, and adds much to its effect.

old boys at Tenbury, then a pupil of and assistant to Dr. C. H. Lloyd, at Gloucester. He (Sinclair) was only seventeen years of age when he became the first organist and choirmaster of Truro Cathedral. Bishop Benson said to him: 'You have the knowledge, with the energy of a boy, but you must do what you're told.' During the building of the Choir the young organist had to

officiate at an old Byfield organ in the wooden pro-Cathedral, an instrument which had a gimlet as the draw-knob of its only pedal stop! Dr. Sinclair rendered splendid service to Truro Cathedral in its earliest days. He designed the organ, and distinguished himself in the musical arrangements of the Consecration of the Choir in November, 1887. In the autumn of 1889 Dr. Sinclair succeeded the late Langdon Colborne as organist of Hereford Cathedral.

Dr. Mark James Monk (of whom we give a portrait) is the second and present organist of Truro Cathedral. A native of Yorkshire, he was born March 16, 1858. He was a chorister in York Minster from 1867 to 1872, and subsequently became an articulated pupil of and assistant to the late Dr. E. G. Monk, to whom he was related only by marriage, Mrs. M. J. Monk (of Truro) being a niece of the former organist of York Minster. After holding various organistships in York, Dr. M. J. Monk officiated at the following churches in succession: St. John's, Ladywood, Birmingham, 1879; Parish Church, Ashby-de-la-Zouch, 1880; Banbury Parish Church, 1883. In 1889 he was appointed organist and choirmaster of Truro Cathedral, an office which he worthily holds. He graduated at Oxford, Mus.B., 1878, and Mus.D., 1888, and he is a Fellow of the Royal College of Organists. His compositions include an Elegiac Ode 'Coplas di Manrique,' for soli and five-part chorus (composed for his Mus.B. degree); a Festival Te Deum (the exercise for his Mus.D. degree); a Quintett for wind instruments; in addition to pianoforte and organ pieces, songs, church music, &c. Dr. Monk was conductor of the Truro Philharmonic Society from 1890 to 1897. As conductor of the Truro Diocesan Choral Union he has done excellent work. Under the vigilant secretaryship of Canon Donaldson, Precentor of Truro Cathedral, this organization seems to be in an exceedingly flourishing condition, no fewer than 35,030 copies of the Festival service books having been sold since its establishment in 1889. The Choral Union, embracing the twelve Rural Deaneries of the Diocese, held its Festival this year 'on the week-days of the octave of the benediction of the Nave of the Cathedral.' It should be mentioned that, in regard to the ordinary Cathedral Services, the endowment fund only admits of choral services being held on Sundays, Saints' days, and two evenings in the week, Wednesday and Saturday. It is hoped, however, that before long a daily choral service will become possible as at other Cathedrals. The choristers, twenty in number, are educated at Truro Grammar School, scholarships being provided for that purpose.

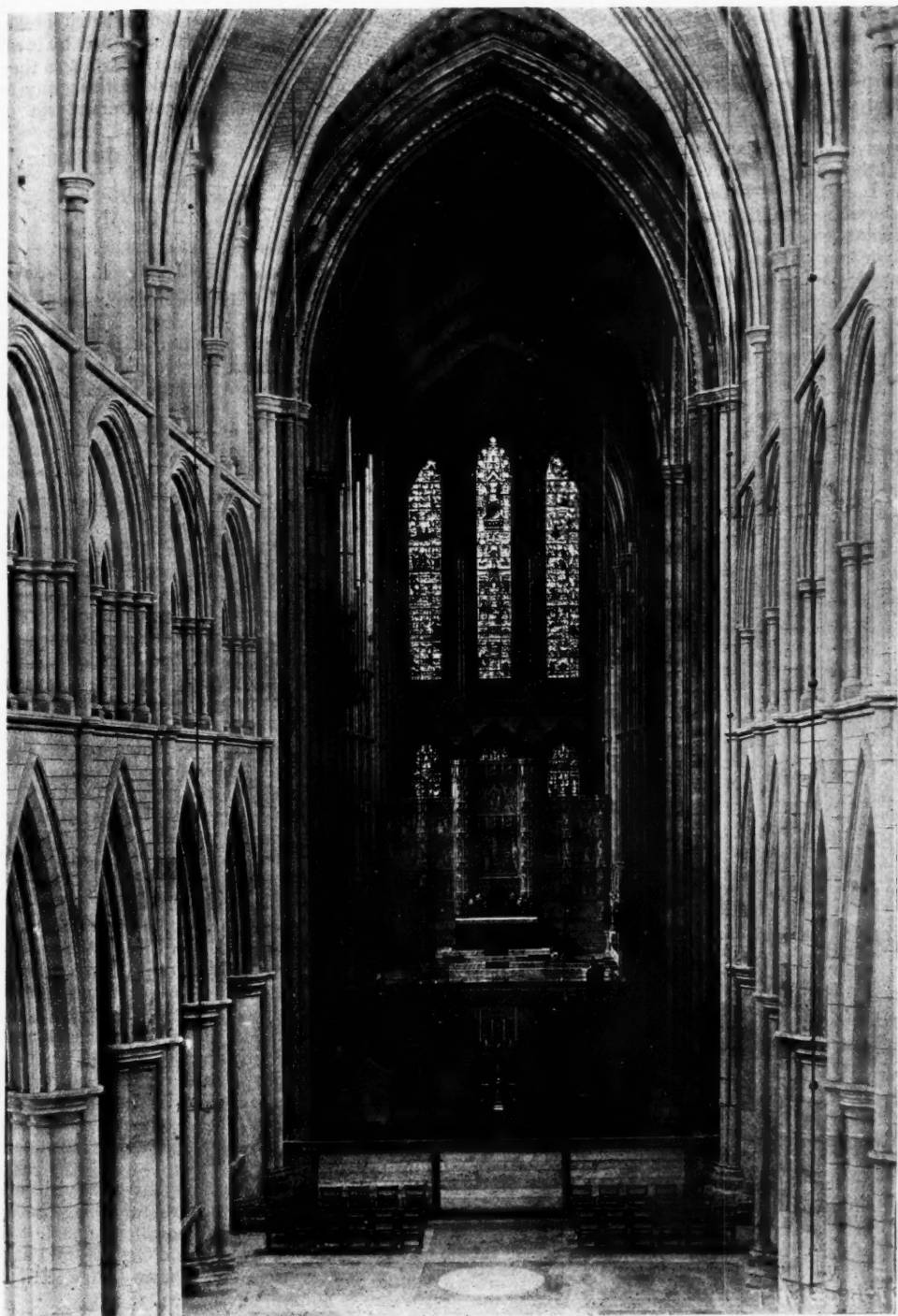
Imposing and impressive in a high degree was the 'Benediction of the Nave' of Truro Cathedral—at noon on Wednesday, the 15th ult.—by the Bishop of the Diocese (Dr. Gott), the Archbishop of Canterbury (Dr. Randall Davidson),

'and divers other Bishops and Prelates assisting.' Their Royal Highnesses the Prince and Princess of Wales (Duke and Duchess of Cornwall) honoured the historic ceremony with their presence. The service was preceded by a procession of the choir and clergy through the thoroughfares immediately around the Cathedral, singing Archbishop Benson's translation of the old hymn 'Urbs beata' to the tune 'Oriël,' accompanied by a quartet of cornets. The sun smiled upon the long procession, and the simple strains, wafted as they were by the 'soft southern breeze,' produced a very beautiful effect. On entering the Cathedral by the West door the choir chanted, also in procession, Psalm cxviii., for the most part unaccompanied. At the entrance of the Prince and Princess of Wales, Dr. D. J. Wood, organist of Exeter Cathedral, played on the organ the National Anthem. In due course followed Attwood's ever-welcome 'Come, Holy Ghost,' the solo part being admirably sung by all the Truro and Exeter choristers. After Psalm cxxxii. had been chanted, and the Lesson read by the Bishop of St. Andrews, second Bishop of Truro, Gounod's anthem 'Send out Thy light' was performed with organ accompaniment. Immediately following the Apostles' Creed the 'Order of service' contained this quaint direction:—

¶ Then the Bishop of Truro, attended by the Archdeacons of the Diocese, the Dignitaries of the Cathedral Church, and his Chaplains, shall proceed to the centre of the Nave, a still verse being played on the organ in the meanwhile.

The 'still verse played on the organ' proved to be a short extemporization. After the Bishop had declared 'the Nave of the Cathedral Church hallowed,' the choir sang a short but effective anthem, 'How dreadful is this place,' composed expressly for the occasion by Dr. Monk. To the sermon (preached by the Archbishop of Canterbury) succeeded the hymn 'All people that on earth do dwell' to the 'Old Hundredth' tune, and at the 'Presentation of the Alms' a new anthem by Dr. C. H. Lloyd, also written for the occasion ('Blessed be Thou, O Lord God') received a devotional rendering. A Te Deum—a setting by Dr. Monk in the key of G—the Blessing, and Stainer's Sevenfold Amen concluded this Benediction service.

The choir consisted of the Cathedral choirs of Truro and Exeter, with the additional help of other voices, among them the Warden of St. Michael's College, Tenbury (the Rev. John Hampton), and Dr. G. R. Sinclair, organist of Hereford Cathedral and the first organist of Truro. It was appropriate that Dr. D. J. Wood, organist of Exeter Cathedral, should be at the organ, as, apart from being a near neighbour, the Diocese of Truro was separated from that of Exeter a quarter of a century ago. Dr. M. J. Monk, organist of Truro, conducted, and the results of his labours and of those who so ably assisted him were manifest in a careful and reverential rendering of the music



(Photo by Mr. F. H. Tims, Truro.)

Truro Cathedral.

which proved to be so gratifying a feature of this memorable service. The courteous attention of the stewards deserves full acknowledgment, and the arrangements for seating the vast congregation reflected credit upon all concerned. Everything passed off most satisfactorily, and no notice of the ceremony, however limited, should fail to mention the valuable organizing services rendered by the Precentor of the Cathedral, the Rev. Canon Donaldson.

It should be added that earlier in the day a choral celebration of the Holy Communion took place, the music being Smart in F, and the two new anthems already mentioned; and that, at 6 p.m., the music at the Choral Evening-song included Sir Walter Parratt's inspiring



DR. M. J. MONK,  
ORGANIST OF TRURO CATHEDRAL.  
(Photo by Messrs. Elliott and Fry.)

processional hymn-tune (in E) with Mr. A. C. Benson's words; Magnificat and Nunc dimittis, Stainer in A; Attwood's Anthem 'I was glad' (composed for the Coronation of King George IV.); and Handel's 'Hallelujah.'

At the public luncheon held in the Market Hall subsequent to the Dedication Service, the Prince of Wales read a telegram he had just received from the King, couched in these terms:—

'I am anxious you should express to the Lord-Lieutenant, the Bishop, and all those interested in the Cathedral, my great satisfaction at its completion, and that you should finish the work I commenced.'

The little city of Truro appeared exceedingly gay in its prettily-decorated thoroughfares. Animated indeed was the sun-favoured scene, and right royal the welcome accorded by loyal Cornish folk to their Duke and Duchess as they (the Prince and Princess) wended their way to and from Tregothnan, the charming seat of their host, Lord Falmouth.

DOTTED CROTCHET.

## BERLIOZ IN ENGLAND.

A CENTENARY RETROSPECT.

(Continued from page 449.)

The second visit paid by Hector Berlioz to England was of an official nature. He came as a Juror of the Great Exhibition of 1851. It may not be without interest to give the names of his colleagues on the Jury who adjudicated upon the musical instruments:—

Sir H. R. Bishop (Chairman and Reporter)	Le Chevalier Neukomm
Sir George Smart	Dr. Carl Schafhäutl
M. Thalberg	Mr. W. Sterndale Bennett
Mr. Cipriani Potter	Dr. Black
M. Berlioz	Dr. Henry Wylde

Dr. Carl Schafhäutl was a learned Professor from Munich, and Dr. Black is said to have been an American physician! The familiar names of the other Jurors need no explanation. The Exhibition adjudications were evidently not very congenial to Berlioz. On one occasion he had fallen asleep on the stool at a grand pianoforte when Thalberg aroused him and said: 'Ah, confrère! the jury are assembling. Come along, we must be diligent. We have to examine to-day 32 musical snuff-boxes, 24 accordions, and 13 bombardons!'

In the intervals between his Exhibition duties Berlioz found time to write a series of highly entertaining articles on London musical life and other subjects for the *Journal des Débats*. Among the things which took his fancy were the London 'niggers'—'les hommes noirs chantant dans les rues,' he calls them. He was rather pleased with their 'petits airs à cinq voix, très-agréables d'harmonie, d'un rythme parfois original et assez mélodieux.' The verve and animation displayed in the performances of 'Ces faux Abyssiniens' (to adopt his own designation) met with his approval, and he does not fail to record 'les shillings et même les demi-couronnes' which passed into the exchequer of those peripatetic if not very pathetic burnt-cork minstrels.

The outstanding event of that 1851 visit was however the annual meeting of the Charity children in St. Paul's Cathedral on June 5. In a letter to his friend Joseph d'Ortigue in Paris, Berlioz writes from 27, Queen Anne Street, Cavendish Square, on June 21, 1851:—

'Read my second article in the *Débats*. If it does not make its appearance in Paris to-day, you must be on the watch for it every day. In it I describe the *unexamplé*



impression made upon me recently in St. Paul's Cathedral, when I heard a choir of 6,500 charity school children, who meet there once a year. It was, without comparison, the most imposing and tumultuous ceremony which has ever, up to the present time, fallen to my lot to witness. I feel it even now while writing about it. It was the realization of one part of my dreams, and a proof that the powerful effect of musical masses is still absolutely unknown.\*

It should be recalled that Haydn, fifty-nine years before, had been similarly affected by the singing of the Charity children in St. Paul's. He records: 'I was more touched by this innocent and reverent music than by any I ever heard in my life.' Thus the simplest strains sung in the most natural manner by some thousands of poor children touched the very heart-strings of two of the world's greatest musicians, their temperaments as opposite as the poles asunder.

The impressions of Berlioz must be set forth in fuller detail. His friend the late G. A. Osborne procured two tickets of admission from John Goss, the organist of St. Paul's; but as these were 'choir tickets,' Berlioz and Osborne had to put on the garments of praise—surplices—and join the select choir seated near the organ. They both sang from the same book, and Osborne records that 'Berlioz was dissolved in tears.'

Berlioz, after poetically describing the scene—the little girls in their white caps and tippets, with their red and green ribbons, reminding him of 'a mountain covered with snow, but interspersed here and there with patches of grass and flowers,' and so on—goes on to say: 'After a chord on the organ, this unheard of choir sang the first hymn in gigantic unison—

*Le peuple entier qui sur la terre habite  
Chante au Seigneur d'une joyeuse voix.*

(All people that on earth do well  
Sing to the Lord with cheerful voice.)

'To attempt to give an idea of the effect would be utterly useless,' he says. 'This choral (100th Psalm), in slow notes and of dignified character, was supported by the superb harmonies of the organ.'

'Notwithstanding the fear and trembling I experienced, I was enabled to control myself sufficiently to take my part in the chanted Psalms (*sans mesure, reading psalms*) sung by the select choir. Boyce's *Te Deum*—*morceau sans caractère*—completely calmed me. At the Coronation Anthem [Handel's 'Zadok the Priest'] the children occasionally joined the select choir in the solemn exclamations—such as God save the King! Long live the King! Amen! Hallelujah!—and then the electrification recommenced. I took special pains to count my bars, but my neighbour [G. A. Osborne], thinking I had lost my place, kept showing me where we were. But at the psalm-tune in triple time, by

J. Ganthaumy\*—sung by all the voices and accompanied with trumpets, drums and organ—at this overwhelming resounding of a hymn-tune really charged with inspiration, and noble and touching expression, nature asserted her right to be weak, and I was obliged to cover my face with my music.'

While the Archbishop of Canterbury preached the sermon, Berlioz was taken to various parts of the Cathedral by one of its officials, that he might enjoy the scene from different points of view. He was then left at the 'bottom of the crater of the vocal volcano,' and when, at the last Psalm, it had recommenced its eruption, 'the power exceeded double what it had been elsewhere.'



BER-LIT-HAUT.

(From 'Charivari,' May 25, 1836.)

Berlioz goes on to say that on leaving St. Paul's he came across old John Cramer. The great pianist, forgetting that he spoke French perfectly, said to Berlioz in Italian, '*Cosa stupenda! stupenda! la gloria dell' Inghilterra!*' Duprez, the eminent tenor, was similarly affected—in fact, on the steps of St. Paul's was seen a trio of musicians unable to control their feelings. In his delirium of emotion, Berlioz, hardly knowing where he was going, found himself on board a Chelsea steamboat getting drenched in a shower of rain. He was absolutely oblivious to his surroundings. His excited brain reeled with the strains of—

All people that on earth do dwell.

\* This should be Ganthony.

In 1852, the year following the Great Exhibition, Berlioz paid his third visit to this country. He was engaged by Frederic Beale, of Messrs. Cramer, Beale and Co., to conduct the concerts of the New Philharmonic Society, a concert-giving institution which came into existence in that year. The aim of the promoters was 'not only to extend a knowledge of the productions of the greatest masters by a more perfect performance of their works than has hitherto been attained, but likewise to give to modern and native composers a favourable opportunity for establishing the worth of their claims upon the attention and esteem of a discerning public.' No objection could be taken to such intentions, but there can be no doubt that the new Society was started as a rival to the old Philharmonic.

The concerts—six in number—were given in Exeter Hall. The band was magnificent. The strings numbered sixty-eight,—sixteen each 1st and 2nd violins, twelve each violas, violoncellos and double basses, led respectively by Sivori, Jansa, Goffrie, Piatti, and Bottesini—while the names of twelve harpists appear in the list of the orchestra, but the wood-wind was not doubled. M. Silas was set down to play the '1st *Crotale* (ou *Cymbale Antique*) in F,' M. Ganz the '2nd *Crotale* (ou *Cymbale Antique*) in B,' and M. Hector Berlioz and Dr. Wyldé were the conductors.

The first concert took place on March 24, 1852. The first part of the programme included Mozart's 'Jupiter' Symphony, Beethoven's Triple Concerto for pianoforte, violin and violoncello (Silas, Sivori, and Piatti, soloists), and Weber's 'Oberon' Overture. Berlioz's 'Romeo and Juliet' Symphony (Part I.) was performed in the second part, which concluded with the 'William Tell' Overture. The *Musical World*, in recording the event, looked upon the concert as 'the commencement of a new epoch' as regards orchestral music in this country. To quote from the notice—

The old Society [Philharmonic] like the old Protectionists, has proved incorrigible. For their exclusiveness no medicine was found efficacious. It was a chronic complaint, a rooted malady, inherent in the blood, ensconced in the bones, corrupting the whole body. Medicines were tendered; nostrums suggested; panaceas proposed, all to no purpose. The physic was refused as unpalatable, or, if by chance swallowed on certain pressing occasions, rejected again as nauseous; acting rather as an emetic than a cathartic, occasionally, however, serving as an astringent to bind up all good resolutions in a dead block of inaction.

Mr. Davison then changed his metaphor of medicine for that of ice, but he waxed warm on 'a good pilot and a stout' (a term he applied to Costa, conductor of the old Philharmonic Society), and then went on to say :—

From time to time came Mendelssohn, and from time to time came Spohr, and from time to time the Philharmonic directors, rubbing together the palms of their hands, and smiting themselves upon the hollow of their thighs, would cry out like the Bedouin captains, 'By Abs and by Adnan, O the Philharmonic!'

We may now give the impressions of Berlioz himself concerning this initial concert of the New Philharmonic Society. Writing to his friend Joseph d'Ortigue, of Paris, on the day following—March 25, 1852—he says :—

My dear d'Ortigue,—I am sending you a few lines to let you know that I had a colossal success last night. I was recalled I do not know how many times, and applauded both as composer and conductor of the orchestra. This morning I see in *The Times*, *Morning Post*, *Morning Herald*, *Advertiser*, and other papers, such dithyrambs as have never been written about me before. I have just written to M. Bertin to ask him to get our friend Raymond, of the *Journal des Débats*, to make a *pot-pourri* of all the articles, so that Paris may know something about the affair.

Consternation reigns supreme in the camp of the old Philharmonic Society. Costa and Anderson are swallowing their bile as best they can. . . .

Go and see Brandus, if you have time, and tell him to take the marrow out of the English papers for his *Gazette*. They are worth reading, I assure you.

The second concert does not call for comment except that certain liberties which Berlioz took with Beethoven's C minor Symphony are thus referred to in the *Musical World* :—

We doubt if Beethoven would have approved of the additions to the brass instruments, and more particularly to the doubling of the horn parts, which, in the second theme of the first movement, is equally unnecessary and obtrusive.

The third concert (April 28) prompted another letter from Berlioz to d'Ortigue. He wrote :—

The night before last we gave our third concert, and the second performance of the first four parts of *Roméo et Juliette*. Every note was given with an amount of animation, delicacy, and intelligence unknown in this country. Here and there the orchestra surpassed, in power, everything I ever heard. The episode of the *Fête*, which did not quite satisfy me on the first day, was rendered as it never has been rendered anywhere else, and would you believe that in the introduction, the trombone solo was interrupted, after the third period, by rounds of applause?

As for my reception, I wish you had been there to witness it. The newspapers continue to back me up, with the exception of the *Daily News*, which is edited by Mr. Hogarth, a great friend of mine up to very recently, but for many years Secretary of the Philharmonic Society. *Inde ira*. X— also plays the *Scudo* to a certain extent, because he could not worm out of Beale the *scudi* he demanded for the English translations of the new works we are bringing out. (This is in confidence.) But this does not affect matters; the success is general, and I am a favourite. I am now preparing Beethoven's Choral Symphony, which, up to the present time, has only been spoilt here.

Beethoven's Choral Symphony, conducted by Berlioz, formed the *pièce de résistance* at the fourth concert. This event was made still more memorable in that one of the audience on that occasion was George Grove, who heard Beethoven's colossal creation for the first time, but 'could make very little of it.' Mr. Davison became enthusiastic over Berlioz's reading of 'No. 9.' He said :—

The time of the *allegro* was indicated to a nicety, and amidst all its extraordinary combinations, its exciting *crescendos* and overwhelming climaxes, the majesty, which is the prevalent characteristic of the

movement, was never lost sight of. The *scherso* was equally well-timed; and the *trio*, for the first time in our remembrance, played as fast as it should be. Long as is this extraordinary movement (more than twice the length of any other of the same character) it was felt to be brief by the audience, who, charmed by its originality, and the admirable decision with which it was executed, burst into an absolute uproar of cheers at its conclusion. . . . M. Berlioz very properly took the [instrumental] recitatives in *tempo giusto*, without which it is impossible they can go well.

It may be interesting to give the names of the artists who formed the vocal quartet on that occasion: Madame Clara Novello, Miss Williams, Mr. Sims Reeves, and Herr Staudigl. Berlioz was very pleased with the performance. He wrote to a friend in Paris:—

The Choral Symphony, which had never gone well here, produced a marvellous effect, and my success as a conductor was great. I was recalled at the conclusion of the first part of the concert. It was such an undertaking, that many people doubted our ability to get creditably to the end of that terrible and wonderful work.

The Choral Symphony was repeated at the sixth and last concert, which included a selection from the 'Faust' of Berlioz. The conductor-composer wrote to d'Ortigue thus:—

I am only sending you a few lines, my dear friend, to tell you that our final concert last Wednesday resulted in a brilliant success, an immense crowd, and large receipts. I was recalled four or five times. Two pieces from *Faust* were encored amid unbounded enthusiasm; the English papers declare that there never has been so enthusiastic a musical success in London. After the Chorus of Sylphs, a wreath was thrown to me, so that, as the warriors say, the success included laurels, oaks and all the flowers of midsummer.

He refers to the band and chorus in these terms:—

I know I shall sorely miss my magnificent orchestra and the chorus. What lovely female voices! I wish you could have heard Beethoven's Choral Symphony as we gave it, for the second time, last Wednesday. The ensemble in the immense room at Exeter Hall was truly imposing and magnificent.

It would seem as if Berlioz had a hankering after the conductorship of the Birmingham Festival, judging from the following curious reference thereto in the same letter:—

An artless amateur belonging to Birmingham recently expressed his regret at not having been able to engage me *this year* to conduct the festival in that town. It is very unfortunate for 'us,' he said, 'for it appears that M. Berlioz is even superior to M. Costa.'

Not the least gratifying incident to Berlioz of this sojourn in London was connected with the third concert conducted by him, at which a selection from Spontini's 'La Vestale' was performed. Madame Spontini (a daughter of Jean Baptiste Erard), the widow of the composer,\* was present at that concert in Exeter Hall, on which occasion she sent to Berlioz her husband's baton and with it the following note:—

Sir,—I came here to attend the concert of this evening. Will you permit me to present to you the baton which my dear husband used to conduct the works of Gluck, Mozart, and his own? It cannot be

transmitted into better hands than yours. When you are conducting this evening 'La Vestale,' it will vividly remind you of my dear husband, who loved and admired you so much. Heaven has refused him the satisfaction to hear the last performance of his 'Olympia' at Berlin, and that of 'La Vestale,' conducted by you. Yet he will hear you this evening!

Accept, &c.,

WIDOW C. SPONTINI.

Berlioz must have been greatly touched by this gift and the letter which accompanied the precious relic. This is by no means the least interesting incident in the history of the baton.

F. G. E.

(To be continued.)

## WILLIAM STERNDALE BENNETT (1816—1875).

(Concluded from page 381.)

Since the appearance of the two preceding instalments of this biographical sketch, we have received the following interesting information from Mr. Sidney Maxwell, organist of the Parish Church, Wandsworth (All Saints'), relating to the only organistship held by Sterndale Bennett. Mr. Maxwell writes:—

With reference to the articles on Sir Sterndale Bennett which have recently appeared in *THE MUSICAL TIMES*, I think the following extracts from the Churchwardens' Accounts and Vestry Minute Book of the Parish of Wandsworth may be of interest to you.

The account books show that Mr. W. B. (sic) Bennett received a salary of 30 guineas for one year's services (1834-5) as organist of St. Ann's Chapel, now St. Ann's Church.

The following information is summarized from the Vestry Minute Book:—

1834. Apl. 1st. Mr. Fitzgerald resigns his post at the Chapel.

Three Candidates nominated; on the show of hands Mr. Bennett unsuccessful.

A poll was demanded on his behalf, which took place on April 3rd.

Result—Mr. Carter 107, Mr. Bennett 174 votes.

Exception was taken as to the legality of the election; resolved that Counsel's opinion be taken thereon.

1834. Apl. 17th. Vestry again meets, and on the strength of Mr. Riesiger's opinion that the election was in order, Mr. Bennett was then elected at a salary of 30 guineas per annum.

1835. Apl. 21st. Letter read from Mr. Bennett resigning Organistship at St. Ann's Chapel. After a poll Mr. William Carter elected in his place.

Bennett's initials are nowhere given in the Minute Book, but the above documentary evidence proves that he was organist for one year only (April, 1834, to April, 1835) of St. Ann's Chapel, Wandsworth, and not Wandsworth Church (All Saints'), as is stated in various books of reference.

'The May Queen,' Sterndale Bennett's best-known work, in spite of its poor libretto, was composed for the first Leeds Musical Festival, held in the Town Hall, a brand-new structure, on September 8—11, 1858. Queen Victoria opened the building on September 7; on the evening of the following day 'The May Queen' was first performed under the composer's direction. From a copy of the original

\* Spontini had died in the previous year—on January 14, 1851.

word-book now before us we find the work—sandwiched between two miscellaneous selections—thus described:—

Pastoral (MS.) THE MAY QUEEN.

The words by Henry F. Chorley—the music by Professor W. Sterndale Bennett.

(First time of performance.)

Miss Clara Novello (Countess Gigliucci) is the only surviving member of the quartet of soloists who sang at the production of Bennett's genial cantata; the other vocalists were Miss Dolby, Messrs. Sims Reeves and Weiss. 'With a laugh as we go round' was encored, and according to the *Musical World*, 'the audience were delighted, and overwhelmed the composer with sincere and rapturous applause.' The overture to 'The May Queen' was an earlier work entitled 'Marie du bois'; with this exception Bennett composed the music of his cantata in six weeks during a sojourn at the 'Gilbert Arms,' an old-fashioned hostel at Eastbourne, which no longer exists.

The year 1862 was an eventful one for our composer, in that he had to set to music *two* official Odes. The words of the first of these—'Ode sung at the opening of the International Exhibition'—were by Tennyson. Professor Case, of Oxford, the composer's son-in-law, in kindly showing us Tennyson's original manuscript of the poem, tells an interesting circumstance connected with this Ode. The poet had caused the opening line to read—

Uplift a hundred voices full and sweet.

Bennett, however, pointed out to him that more than a hundred voices would sing the music, and Tennyson thereupon altered it by multiplying the number by ten—

Uplift a thousand voices full and sweet.

Who will say that the line is not improved thereby? Again: after Tennyson had finished the poem the Prince Consort died. This sad event caused the interpolation of the lines—an exquisite gem of an afterthought—

O silent father of our Kings to be  
Mourn'd in this golden hour of jubilee,  
For this, for all, we weep our thanks to thee!

The Exhibition was opened on May Day, 1862. On June 10 the Duke of Devonshire (father of the present Duke) was installed Chancellor of the University of Cambridge. The Ode for this occasion was written by Charles Kingsley. In the printed edition of Kingsley's Poems (Macmillan) a foot-note somewhat curiously states—

This Ode was set to Professor Sterndale Bennett's music, and sung in the Senate House, Cambridge, on the Day of Installation.

But, as Mr. Weller would have said, 'the boot is on the other leg.'

The fine music of this Installation Ode remains in manuscript; perhaps it may some day be given to the world. The soprano solos were splendidly sung by Titiens. The lines—

She, pensive, waits the merrier faces,  
Of those your wittier sisters three,  
O'er jest and dance and song who still preside,  
To cheer her in this merry-mournful tide;  
And bids us, as she smiles or sighs,  
Tune our fancies by her eyes.

suggested the charming minuet (in B flat) which afterwards found its way—*plus* its imposing Trio for the 'brass'—into the G minor Symphony, first performed, by-the-way, at the Philharmonic Society's concert of June 27, 1864. But yet another work belongs to the eventful year 1862—the poetically-conceived overture 'Paradise and the Peri,' composed expressly for the Jubilee concert of the Philharmonic Society, and duly performed thereat under Bennett's direction on July 14, 1862.

Upon the resignation of Charles Lucas in June, 1866, Bennett was appointed Principal of the Royal Academy of Music, a post he held till his death. In the following year he composed his Sacred Cantata 'The Woman of Samaria,' a devotional work first performed at the Birmingham Musical Festival, August 28, 1867 (for which it was written), under the conductorship of the late Sir W. G. Cusins, who officiated for the composer. The principals were Titiens, Sainton-Dolby, Dr. W. H. Cummings (for whom Bennett specially composed the charming air, with its violoncello accompaniment, 'His salvation is nigh them that fear Him'), and Mr. Santley. Two of the numbers, 'Therefore, they shall come and sing' and 'Come, O Israel,' formed part of an earlier and unfinished oratorio entitled 'Zion.' The longest chorus in the work, 'Therefore with joy shall ye draw water,' and the familiar quartet 'God is a Spirit,' were not inconsiderable afterthoughts; they did not find a place in the Sacred Cantata until its first performance in London, St. James's Hall, February 21, 1868.

Professor Case (to whom it belongs) in showing us the original draft of 'God is a Spirit' called our attention to the fact that Bennett originally intended that bars 3 and 4 should be bars 1 and 2. This can best be shown by a transcript of the sketch (reduced to short score) with Bennett's directions superscribed:—

'Reverse the bars.'

God is a Spi-rit, God is a Spi-rit and

Dr. W. H. Cummings, who sang in the first performance of 'The Woman of Samaria' in London, as well as its production at Birmingham, has kindly furnished us with the following anecdote in reference to 'God is a Spirit':—

The Quartet was brought by Bennett (in separate voice parts) into the ante-room at St. James's Hall just before the commencement of the concert. It was hastily sung through—and then we went straight on to the platform!





SIR WILLIAM STERNDALE BENNETT

AT THE AGE OF 31

(From a water-colour sketch by Wageman).

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The 'Ajax' music and 'The Maid of Orleans' Sonata for Pianoforte closed the creative period of Bennett's career. During the few remaining years of his life honours fell thickly upon him. His own University (Cambridge) had conferred the degree of M.A. (*honoris causa*) in 1867, and Oxford followed in 1870 with its honorary D.C.L. On March 24, 1871, he was knighted at Windsor by Queen Victoria. But these distinctions, gratifying as they undoubtedly were to their modest-minded recipient, paled in interest compared with the public testimonial presented to him at St. James's Hall on April 19, 1872, amid every token of esteem and affection for one who had consistently trodden the pathway of true art, and who had never swerved therefrom. The gift

house, No. 66, St. John's Wood Road (since demolished by the Great Central Railway), on February 1, 1875, in the fifty-ninth year of his age. The news of his death was received with genuine and widespread regret, and much satisfaction was felt when Dean Stanley returned a favourable answer to an influentially-signed memorial that his remains should find a resting-place among the illustrious dead in Westminster Abbey. There, on February 6, a vast congregation assembled to witness the last rites over one greatly respected and beloved, and those who were privileged to be present will never forget the tender pathos of 'God is a Spirit' as the simple and devotional strains floated through the vastness of the noble fane.



FACSIMILE OF THE AUTOGRAPH OF STERNDALE BENNETT'S 'RONDO PIACEVOLE'  
(BARS 1 TO 16), ORIGINALLY DESIGNATED 'RONDO GRAZIOSO.'

(Reproduced by kind permission of Professor and Mrs. Thomas Case.)

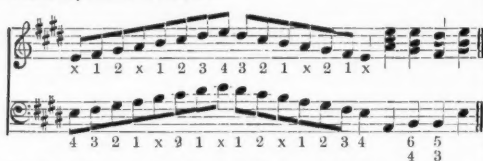
took the form of a sum of money (upwards of £1,000) to found 'The Sterndale Bennett Scholarship' at the Royal Academy of Music, and 'The Sterndale Bennett Prize' (annual) for a female student at the same Institution. The presentation was made by Sir John Duke Coleridge, and the music performed on that memorable occasion was typically Bennett—the 'Naiades' overture (by the Philharmonic orchestra), and the two delightful part-songs, 'Come, live with me and be my love' and 'Sweet stream that winds through yonder glade,' sung by the members of Henry Leslie's choir.

In less than three years the somewhat strenuous but art-devoted life of Sterndale Bennett finished its course. He died after a short illness at his

The grave is in the North Aisle of the Choir (known as the Musicians' Aisle), and in close proximity to the last resting-places of Henry Purcell, Dr. Blow and Dr. Croft.

In regard to the personality of Sterndale Bennett, may it not be found in his music? Refinement, sincerity of purpose, and poetic imagination are there reflected in a very marked degree. It would be easy to point to chapter and verse in illustration thereof, but one has only to examine some of his smaller compositions—e.g., the 'Three sketches for the Pianoforte (the Lake, the Millstream, and the Fountain),' to find proof of his genius. That he was not without a vein of humour is shown by the following which by the kindness of Professor Case we are enabled to give. It is written on the MS. of

the 'Rondo Piacevole,' and was intended for his fiancée, Miss Wood:—



Under the music Bennett has written:—

To be practised every morning, *very slowly* at first, increasing the speed, by which means a *perfect, distinct and rapid* execution is acquired, and the performer ensures unto himself, or herself, celebrity and everlasting reputation.

Mrs. Wood, the mother of the young lady, took a different view of the above prescription, as she has endorsed it with: 'How dare you spend your time *thus* !!'

Bennett was a man of simple tastes. In his leisure hours he occupied himself with reading and walking, especially in the country and in company with his dog. He was very fond of children. In this connection a charming anecdote is related of his last days. It was his custom to finish the exacting work of the week by giving gratuitous pianoforte lessons to three girls in the Clergy Orphan School, then situated nearly opposite his own house. A friend had asked him to go to the Crystal Palace (on January 23) to hear his G minor Symphony at the Saturday concert. 'No,' replied Bennett, 'I should not like to disappoint the poor girls.' These three lessons proved to be the last act of his vocation and ministry.

The following is an attempt at a complete catalogue of Sir Sterndale Bennett's published compositions, with the names of those to whom they are severally dedicated, &c.:—

Opus.	Title.	Dedicated to
1.	Pianoforte Concerto No. 1, in D minor	
2.	Capriccio, for pianoforte, in D minor	Cipriani Potter.
3.	Overture, 'Parisima'	Henry Field, of Bath.
4.	Pianoforte Concerto No. 2, in E flat	His master, Cipriani Potter.
5.		
6.		
7.		
8.	Sestet, pianoforte and strings	Charles Coventry (Music Publisher).
9.	Pianoforte Concerto No. 3, in C minor	J. B. Cramer.
10.	Three Musical Sketches for pianoforte ('The Lake,' 'The Millstream,' and 'The Fountain')	J. W. Davison.
11.	Six Studies (in capriccio form), for pianoforte (composed while still a student)	G. A. Macfarren.
12.	Three Impromptus (in B minor, in E, and F sharp minor), for pianoforte	W. P. Beale. Mendelssohn.
13.	Sonata for pianoforte, in F minor	
14.	Three Romances for pianoforte.	
15.	Overture, 'The Naiades'	Royal Academy of Music.
16.	Fantasia, for pianoforte	Schumann.
17.	Three Diversions, for pianoforte, four hands.	
18.	Allegro Grazioso in A, for pianoforte.	
19.	Pianoforte Concerto No. 4, in F minor	Moscheles.
20.	Overture, 'The Wood-nymph' (Composed for the Gewandhaus Concerts, Leipzig.)	Concert Direction, Leipzig.
21.		
22.	Caprice in E (formerly called 'L'Hilarité') for pianoforte and orchestra	Madame Dulcken.

Opus.	Title.	Dedicated to
23.	Six Songs (first set).	
24.	Suite de Pièces, for pianoforte	Mrs. Anderson.
25.	Rondo Piacevole, for pianoforte.	
26.	Chamber Trio in A for pianoforte, violin, and violoncello	Kellow J. Pye, of Exeter.
27.	Scherzo, for pianoforte, in E minor	John Suett, of Doncaster.
28.	Introduzione e Pastorale in A; Rondino in E; Capriccio in A minor, for pianoforte	Miss Catherine Jameson.
29.	Two Characteristic Studies ('L'Amabile' e 'L'Appassionata'), for pianoforte.	
30.	Four Sacred Duets, for two treble voices. (Composed expressly for the Misses Williams. The elder, Miss Martha Williams, subsequently became Mrs. Charles Lockey.)	
31.	Tema e Variazioni in E, for pianoforte.	
32.	Sonata duo, for pianoforte and violoncello	Alfredo Piatti (for whom it was also composed).
33.	Preludes and Lessons for the pianoforte, consisting of sixty pieces in all the keys. (Composed for the pupils at Queen's College, London.)	
34.	Rondeau, 'Pas triste, pas gai,' for pianoforte.	
35.	Six songs (second set).	
36.	'Flowers of the Months' (only January and February were completed; these were published posthumously in January, 1876).	
37.	Rondo à la Polonoise in C minor, for pianoforte. (Composed for Messrs. Payne's Album, Leipzig.)	
38.	Toccata in C minor, for pianoforte. (Composed for the Album of the Society for Promoting Music in the Netherlands.)	
39.	'The May Queen'—a Pastoral. (Composed for the first Leeds Musical Festival of 1838.)	
40.	Ode for the opening of the International Exhibition, 1862. Words by Tennyson.	
41.	Cambridge Installation Ode (1862). Words by Charles Kingsley. (Unpublished.)	
42.	Fantasia-Overture, 'Paradise and the Peri.' (Composed for the Jubilee of the Philharmonic Society, 1862.)	
43.	Symphony in G minor. (Composed for the Philharmonic Society, 1864.)	
44.	Sacred Cantata, 'The Woman of Samaria.' (Composed for the Birmingham Musical Festival of 1867.)	
45.	Music to Sophocles' 'Ajax.'	
46.	Sonata for pianoforte, 'The Maid of Orleans'	Madame Arabella Goddard.

### Compositions without opus numbers:—

**Pianoforte:** The major, minor, and chromatic scales, with remarks on practice, fingering, &c.; Romance, 'Genevieve'; Minuetto espressivo; Præludium; Sonatina in C, published posthumously (composed for his grandson).

**Songs:** (In addition to Op. 23 and 35) 'The better land'; 'In radiant loveliness'; 'The young Highland rover.'

**Trio:** 'To a nightingale at mid-day,' for three treble voices.

**Anthems:** 'Remember now thy Creator'; 'Great is our Lord, and great is His power'; 'The fool hath said in his heart'; 'Oh! that I knew where I might find Him' (for St. Thomas's Day); 'In Thee, O Lord, have I put my trust' (Motet for 8 voices); 'Lord, who shall dwell in Thy tabernacle?' (8 parts); 'Now, my God, let I beseech Thee' (composed for the consecration of the Chapel of St. John's College, Cambridge, May 12, 1869); 'Lord, to Thee our song we raise' (Sacred song for 4 female voices).

**Ten hymn-tunes.**

**Four-part songs:** 'Of all the Arts beneath the heaven'; 'Come, live with me and be my love'; 'Sweet stream that winds.'

The Chorale Book (1862), with Supplement (1864), edited in collaboration with Mr. Otto Goldschmidt. An admirable and very useful compilation.



Professor Case has very kindly shown us the autograph scores of some of Bennett's early and unpublished compositions; they include the following:—

- Symphony No. 1. In E flat. 1832.  
(The subject of the *Lento* was afterwards used in the Motet 'In Thee, O Lord.')
- " No. 2. In D minor. 1833.
- " No. 4. In A. 1834.
- " No. 5. In G minor. 1835.  
(The last movement of this Symphony is an orchestral version of the sixth study, in G minor, for pianoforte.)
- (No. 3 is missing.)
- Overture in D minor. 1832.
- " 'The Tempest.' 1832.
- " 'The Merry Wives of Windsor.' 1834.
- " Dramatic (unfinished).

The original slow movement of the F minor Pianoforte Concerto (dated September 26, 1838) is a Romanza in A flat, entitled 'A stroll through the meadows.' A Concertstück for Pianoforte is dated 1843.

The portrait of Sir Sterndale Bennett which forms one of our special supplements, is a reproduction of a water-colour by Wageman, painted in 1847, when its subject was thirty-one years of age. It is reproduced, for the first time, by the kind permission of Professor and Mrs. Thomas Case.

F. G. E.

## Occasional Notes.

### MANY HAPPY RETURNS OF THE DAY TO:—

Miss Anna Williams	- - - -	August 6.
Granville Bantock	- - - -	" 7.
Herbert Thompson	- - - -	" 11.
S. Coleridge-Taylor	- - - -	" 15.
Joseph C. Bridge	- - - -	" 16.
Miss Wakefield	- - - -	" 19.
W. H. Bell	- - - -	" 20.
Otto Goldschmidt	- - - -	" 21.
Sir Alexander Mackenzie	- - - -	" 22.
William H. Cummings	- - - -	" 22.
Edward Silas	- - - -	" 22.
Moritz Moszkowski	- - - -	" 23.
Walter Macfarren	- - - -	" 28.
George Riseley	- - - -	" 28.
Felix Mottl	- - - -	" 29.
F. Cunningham Woods	- - - -	" 29.

Canon Pemberton has again devised an attractive programme for the Hovingham Musical Festival, of which he is the father and conductor. This interesting music-making is announced to take place in the little Yorkshire village on September 23 and 24. The works to be performed include Verdi's 'Requiem,' Bach's 'O Light everlasting,' Wesley's 'Wilderness' (with the composer's orchestral accompaniment), the 'Hymn of Praise,' Beethoven's Pastoral Symphony, Saint-Saëns's Pianoforte Concerto in G minor (soloist, Miss Fanny Davies), Mr. T. T. Noble's 'Wasps' Overture, a violoncello concerto (soloist, Mr. Herbert Withers), and a solo on the contra bass (Mr. C. Hobday), in addition to pianoforte solos, songs, &c., with a chamber concert thrown in—veritably a feast of good things! We learn that 'the band will be complete in all departments,' and the list of first-class vocalists is a guarantee of excellence in the solo work of the Festival. May all success, as aforetime, attend the efforts of Canon Pemberton and his worthy colleagues in music-loving Yorkshire.

The extra concert of the Richard Strauss Festival given on June 8—at which Mr. Richard Platt, the American pianist, appeared—was inadvertently omitted to be noticed in our last issue. The concert deserved special recognition in the tribute paid to English—or, to be more exact, Irish—music by Herr Willem Mengelberg, conductor of the Concertgebouw Symphonic Orchestra, Amsterdam. The novelty in the programme, so far as this country is concerned, was the 'Irish Rhapsody No. 2, in F minor, Op. 84,' composed by Sir Charles Stanford—a work, by-the-way, which was recently produced with great success at Amsterdam, under the baton of Herr Mengelberg. It is natural that Sir Charles Stanford should go to the rich melodic store of his native land for the themes of a Rhapsody which he has superscribed 'The Lament for the Son of Ossian.' We learn from the programme annotation that—

The Rhapsody is inspired by the death of Oscar, son of Ossian, the Lament for him, the vengeance for him, and his burial. But the composer's aims are not pictorial: the Rhapsody is to be considered to be—in Beethoven's phrase—'Mehr Empfindung als Malerei,' an expression of the emotions rather than tone-painting.

The composer uses three Irish traditional tunes—'The Lament for Owen Roe O'Neill,' 'Awake, Fianna,' and 'Lay his sword by his side.' We give the last named—a really beautiful melody, to which the E flat lends a peculiar charm:—

### LAY HIS SWORD BY HIS SIDE.



There is no need to comment upon the deftness with which Sir Charles Stanford has made use of such interesting folk-song material in a work which adds to his established reputation in the region of skilled musicianship.

The Hon. Secretary of the National Festival of British Music desires us to call attention to the Guarantee Fund (£5,000) now being raised in order to give financial stability to a proposal which should enlist the general sympathy and co-operation of the music-loving public in the cause of native art. Nearly £3,000 of the above amount has already been guaranteed, and intending guarantors are asked to communicate either with Mrs. Knatchbull (Dora Bright), Hon. Secretary, 99, Cadogan Gardens, S.W., or with the agent, E. L. Robinson, 11, Wigmore Street, W.

The following gentlemen constitute the Board of Directors of the Philharmonic Society for the ensuing season:—

Cav. Carlo Albanesi.	Sir Hubert Parry, Bart.
Mr. Francesco Berger.	Cav. Alberto Randegger.
Dr. W. H. Cummings.	Mr. John Thomas.

The high temperature, combined with the high pressure at which musical critics had to work during the last week of June, may account for some curious lapses in the London daily press concerning the Handel Festival. We are told that Sir Walter Parratt played the Organ Concerto in B flat, whereas he performed the more familiar one in F! 'Cease, ye pretty, warbling choir,' and 'Let no rash intruder' may be classed among minor slips; but what shall be said of the following titles of choruses—'From the *wisser*,' and 'Your harps and symbols sound'? Are these symbols of the wisdom of Solomon?

The gentleman who 'did' the recent review at Aldershot made a bad shot in describing the arrival of the royal cavalcade at the saluting point. We read that 'the troops presented arms, the bayonets flashing like a sheet of countless mirrors in the sun, the massed bands played half a bar of "God save the King" and the whole of the "Marseillaise." His Majesty and President Loubet saluted, and every head was uncovered. It was a great and impressive sight.' No doubt; but what about the sound of that half-bar of the National Anthem? What must President Loubet have thought of it?



The General in command, remembering the famous Charge of the Light Brigade, might have exclaimed—

Half a bar, half a bar,  
Half a bar — onward!

'How the centenary of the birth of Berlioz ought to be celebrated' is the title of an article by A. Mangeot in a recent number of *Le Monde Musical*. At Grenoble, the chief town of the *département* in which the French composer was born, the special feature of the Festival in August is to consist of a series of competitions of wind bands and orpheonist societies! The only portion of the Festival consecrated to Berlioz is to consist of two concerts: 'La Damnation de Faust,' performed under the direction of M. Jehin, and fragments of 'L'Enfance du Christ' and of other works, under the direction of M. Vincent d'Indy and Herr Weingartner. M. Mangeot hopes that the committee will make a more serious attempt to honour the master. As for Paris, there are as yet no signs of a celebration. There will no doubt be special concerts with Berlioz programmes, but that, as M. Mangeot justly observes, will not be sufficient. He considers it the bounden duty of the Opéra and the Opéra-Comique to give performances of 'La Prise de Troie,' 'Les Troyens à Carthage,' 'Benvenuto Cellini,' and 'Béatrice et Bénédict.' By presenting such a cycle, Paris would render justice to the great composer and atone for the neglect shown to him during his lifetime.

Mr. Hermann Klein has returned to New York after a successful sojourn in London. He proposes to pay an annual visit to the Metropolis during the London season, and next year he will give an important concert to introduce some of his best American pupils. Mr. Heinemann will shortly publish in book form the reminiscent articles of Mr. Klein which have recently appeared in the *Century Magazine*.

The following letters appeared in *The Times* of the 18th and 23rd ult. respectively:—

#### HOUSES OF HISTORICAL INTEREST.

TO THE EDITOR OF 'THE TIMES.'

SIR,—Will you grant me the hospitality of your columns for the purpose of drawing the attention of the Historical Records and Buildings Committee of the London County Council to 91, Great Portland Street, the house in which Carl Maria von Weber (1786-1826), the composer of 'Der Freischütz,' 'Euryanthe,' and 'Oberon,' died on June 5, 1826?

Weber having in the previous year been commissioned by Charles Kemble to write 'Oberon' for Covent Garden, arrived in London on March 5, 1826, in order to preside over the rehearsals of his opera, the first performance of which took place on April 12.

No. 91, Great Portland Street, was then the house of Sir George Smart, the well-known musician in whom Weber, his body ravaged already by the disease to which he was so soon to fall a victim, found a genial and generous host. It was here that not only parts of 'Oberon' were finished, but that a few days before his death, according to his son and biographer, he wrote 'with trembling hands' his very last composition, a song to words of Thomas Moore from 'Lalla Rookh,' 'From Chindara's warbling fount I come,' composed for the then celebrated singer Miss Stephens, afterwards the Countess of Essex, and sung by her, accompanied by Weber on the pianoforte, at a concert given by the latter in Argyle Rooms on May 26.

It is to be hoped that the London County Council may see their way and find it possible to commemorate by a tablet the sojourn and death amongst us of one of the greatest and noblest geniuses the world of music has ever seen, of one whose evergreen creations are to-day still, as they have been for three generations past, a source of unalloyed pleasure and elevating influence to thousands of people in every civilized country.

Yours faithfully,

EDWARD SPEYER.

Ridgehurst, Shenley, Herts, July 15.

#### THE HOUSE IN WHICH WEBER DIED.

TO THE EDITOR OF 'THE TIMES.'

SIR,—Mr. Edward Speyer, in his letter which appeared in your columns on Saturday last, is of opinion that the house in Great Portland Street wherein Carl Maria von Weber drew his last breath (on June 4, 1826) is numbered 91. Permit me to say that its present number is 103; therefore to affix a commemorative tablet, as Mr. Speyer suggests, to the house now numbered 91 would be misleading.

Ten years ago, when reading a paper on 'Some musical haunts in London,' before the London section of the Incorporated Society of Musicians, I called attention to the fact that there was nothing to indicate the house in Great Portland Street, formerly occupied by Sir George Smart, in which Weber died. I thereupon suggested that the Society should remedy this neglect on the part of our public bodies by affixing a tablet to commemorate the sad event of 1826. The necessary consent of the owner and tenant was obtained, and a tablet was placed between the ground-floor windows of No. 103, Great Portland Street.

This was in 1894, and on passing the house to-day I found that the tablet is still in the same position. Therefore the memorial which Mr. Speyer proposes has been in existence and visible to every passer-by for the last nine years.

I may add that in the year 1826 Smart's house was numbered 91; but all who have experience in this class of investigation know too well the pitfalls caused by the re-numbering of London houses—in fact, it is sometimes necessary to consult parish rate-books in order to obtain accurate information.

Yours faithfully,

F. G. EDWARDS.

3, Canfield Gardens, Hampstead, N.W.

These communications need no comment they speak for themselves.

The Hereford Musical Festival will be held next month. Preceded by a 'Grand Opening Service, with full orchestra and chorus,' on Sunday, September 6, at 3 p.m., the programme will consist of the following works, all the performances, except the two concerts, taking place in the Cathedral:—

Tuesday, Sept. 8th.	11.30 a.m.—Elijah ... .. Mendelssohn.
" "	7.30 p.m.—Orchestral Interlude from Christus, Granville Bantock. Israel in Egypt (Selection) ... Handel. Hymn of Praise ... Mendelssohn.
Wednesday, ,, 9th.	11.30 a.m.—The Atonement (composed for the Festival) ... S. Coleridge-Taylor. Jesus sleeps (Cantata) ... Bach. Symphony in G minor ... Mozart.
" "	8 p.m.—Concert (in Shire Hall). The Dream of Gerontius ... Elgar. Voces Clamantium (composed for the Festival) ... Parry. Symphony in C minor ... Brahms.
Thursday, ,, 10th.	11.30 a.m.—Christmas Mystery ... Wolfgram. Presentation of Christ in the Temple ... Eccard. Good Friday and Grail Music from Parsifal ... Wagner.
Friday, ,, 11th.	7.30 p.m.—Messiah ... .. Handel.
" "	8 p.m.—Chamber Concert (in Shire Hall).

Mr. W. Frye-Parker will be principal first violin; Mr. Ivor A. Atkins and Mr. A. Herbert Brewer are to share the duties of organist; and Dr. G. R. Sinclair, organist of Hereford Cathedral, will occupy his accustomed place as conductor.

Some highly interesting letters and documents relating to Beethoven were sold by auction by Messrs. Sotheby last month. One letter, dated March 16, 1815, was written by J. Häring for the composer, but signed by the latter, to Sir George Smart, asking for his influence to induce publishers to take certain of his works. Another, also to Smart, was the letter Beethoven dictated to Schindler but signed himself only about five weeks before his death, requesting the Philharmonic Society to give the concert for his benefit which they had proposed to do several years previously. A portion only of that letter was published by Nohl. There were also letters from the great Beethoven enthusiast, the late Sir George Grove, to Miss Smart, daughter of Sir George Smart, and a copy of one from her in reply giving particulars of her father's memorable visit to Beethoven at Vienna in 1825, when the master gave him the *tempi* for the Choral Symphony. Of music there was one sheet on both sides of which Beethoven had sketched the first part of the *Finale* of the Sonata in C sharp minor (Op. 27, No. 2), vulgarly known as the 'Moonlight.' Sketches of that wonderful work are—as all who have examined his sketch-books know—extremely rare. We gave a facsimile of another and evidently later sketch of the same movement as one of our Special Supplements in our issue of March last.

The *Musée de l'Opéra*, founded by the late M. Nuittier, has recently been opened, and in the carrying out of the scheme the director, M. Charles Malherbe, had to contend against many difficulties. Among the autographs there is the leader's part of the Bacchanal of 'Tannhäuser,' written out by Wagner for the performances of the opera at Paris in 1861. There are theatre bills from the time of the 18th century onwards, including those of the *premières* of 'Les Huguenots' and 'La Juive,' and the one of the *Spectacle* at which the Duc de Berri was assassinated. Particularly interesting are the drawings which give as it were a history of theatre decorations from the 17th century to the present day.

## HALF-A-CENTURY AGO.

From THE MUSICAL TIMES of August, 1853.

NOVEL METHOD OF TEACHING MUSIC.—A Highland piper having a scholar to teach, disdained to crack his brains with the names of semibreves, minims, crotchets, and quavers. 'Here, Donald,' said he, 'take your pipes, lad, and gi' us up a blast. So! very well blown indeed. But what is sound, Donald, without sense? You may blow for ever without making a tune of it, if I don't tell you how the queer things on the paper must help you. You see that big fellow with a round open face (pointing to a semibreve between the two lines of a bar): he moves slowly from that line to this, while you beat one with your foot and gi' a long blast—if now you put a leg to him, you make two of him, and he would move twice as fast: if you blacken his face, he will run four times faster than the fellow with the white face; but if, after blackening his face, you bend his knee, or tie his legs, he will hop eight times faster than the white-faced fellow I showed you at first. Now, whene'er you blow your pipes, Donald, remember this—the tighter those fellows' legs are tied, the faster they will run, and the quicker they are sure to dance.'

NEW PHILHARMONIC SOCIETY.—The fifth concert took place on the 28th. Beethoven's Choral Symphony, a Concert Overture by Spohr, and the *Jessonda* Overture by the same composer, were amongst the compositions performed. At this concert a youth of tender years, Master John [Francis] Barnett, played the concerto in D minor, by Mendelssohn, in first-rate style, exciting the wonder of audience and critic by the astonishingly clever manner in which he treated it. The great Choral Symphony was played with precision and effect. Two pieces of sacred music by Mr. E. Silas were presented to the audience; and although we are not, strictly speaking, prepared to pin our faith to the school in which the composer has studied, or to championize his works as a whole, there is much in these two sacred compositions to command attention.

DR. SPOHR.—We believe that Dr. Spohr will not remain in London for the purpose of conducting his *Jessonda*, as had been expected. The part of the lover in this opera, rejected by Signor Mario, is now, we read, to be sustained by Signor Lucchesi.

MISS ST. AGNAN'S CONCERT.—This young lady, who addresses the writer of these notices by name, but to whom he believes he is personally unknown, gave a concert at the latter part of June—too late for a record in our last number. The concert was held at Blagrove's Room; but as it was but an assemblage of the pupils of Mr. G. Lejeune, we have no distinct idea that the critic's office was anything but a sinecure on the occasion; but as Miss St. Agnan has requested our indulgence in the matter, and as we should be sorry to sacrifice our reputation for gallantry, we will speak kindly to the young lady and offer her our advice to study the art she professes carefully and conscientiously, and in a few years she will, doubtless, be better able to bear the opinion of the critic, and no doubt in better position to satisfy his naturally and proverbially querulous disposition. At present we can only say, that no reason occurs to us why Miss St. Agnan should not take a respectable place hereafter amongst the vocalists who exercise their talents in public. Mr. G. Lejeune was the accompanist.

### TO CORRESPONDENTS.

J. B. (Dublin).—We must decline to chronicle the number of encores demanded at a concert. We know it has been too much considered the criterion of success, but we have generally found it to result from the defective musical education of the audience.

Nine open scholarships or exhibitions are shortly to be competed for at the Royal Academy of Music. These are named the Ada Lewis (five scholarships), the Dove, the Campbell Clarke, the Sainton, and the Stainer. Full particulars of these valuable aids to gifted young musicians may be obtained on application to the Secretary, Royal Academy of Music, Tenterden Street, London, W.

## THE ARTHUR SULLIVAN MEMORIAL.

Nothing could be more appropriate than that the public memorial to Arthur Sullivan should find a place in the near vicinity of the Savoy Theatre, the scene of his fruitful labours. The memorial—the work of Mr. W. Goscombe John, A.R.A.—stands in the gardens of the Victoria Embankment. It takes the form of a bust of the composer erected on a tall pedestal. Against the front of the pedestal rests a bronze figure representing 'Grief.' On one side, apparently flung carelessly down, are some laurel



THE SULLIVAN MEMORIAL.

(Photographed specially for 'The Musical Times'.)

leaves, a lute, the mask of Comedy, and the open score of the 'Yeomen of the Guard,' all worked in bronze. A stone slab at the foot of the pedestal bears the simple inscription:—

1842—ARTHUR SULLIVAN—1900.

On one side of the column is the following appropriate quotation (from 'The Yeomen of the Guard'):—

Is life a boon?  
If so it must befall  
That death, when'er he call,  
Must call too soon.

W. S. GILBERT.

The ceremony of unveiling the memorial bust took place on the 10th ult., when the duty was

gracefully discharged by Her Royal Highness Princess Louise, Duchess of Argyll, in the presence of a large and representative company. After Lord James of Hereford had delivered an 'appreciation' of Sir Arthur Sullivan, the Princess pulled the cord which released the drapery covering the memorial and exposed the bust and its accessories to view. Sir George Lewis, Bart., on behalf of the Memorial Fund Committee, asked the London County Council to accept the bust as a public trust, a request to which Lord Monkswell, Chairman of the Council, readily acceded on behalf of the people of London.

An exceedingly pleasant feature was the presence of Sullivan's valued colleague, Mr. W. S. Gilbert, who came forward to move a vote of thanks to Her Royal Highness for her gracious presence. In the course of his remarks, the veteran author of the 'Bab Ballads' and the most whimsical of comic-opera librettists referred to his full score of years in association with Sullivan, and said that he should like to bear testimony to the abnegation and self-effacement to which Sir Arthur was always prepared to submit himself whenever he had reason to believe that any part of his share of their joint work was inconsistent with the effect intended to be achieved by the whole design.

The Duke of Argyll, in replying on behalf of the Princess to the vote of thanks, said he hoped that Sullivan's example of placing English opera on the English stage would be followed in future, and that we might not only have foreign works on the stage of this country, but also those of our own composers.

The following selection of music, all composed by Sullivan, was played by the 'A' section of the Parks Band of the London County Council, under the conductorship of Mr. J. A. Hamilton, and in a manner calling for high commendation:—

1. Grand March ... .. 'Imperial.'
2. Overture ... .. 'In Memoriam.'
3. Valse ... .. 'Sweethearts.'
4. Selection from ... .. 'The Mikado.'
5. (a) Cornet Solo (Song) ... .. 'The Lost Chord.'
- (b) Euphonium Solo (Friar Tuck's Song) 'Ho, Jolly Jenkin.'
- ('Ivanhoe').
6. Incidental Music to ... .. 'Henry VIII.'
- (a) Graceful Dance, (b) King Henry's Song, (c) Grand March.
7. Overture ... .. 'Yeomen of the Guard.'
8. Chorus ... .. 'O gladsome Light,' from 'The Golden Legend.'
9. Selection ... .. 'H.M.S. Pinafore.'
10. Incidental Music to ... .. 'The Merchant of Venice.'
11. Overture di Ballo ... .. 'Iolanthe.'
12. March from ... .. 'GOD SAVE THE KING.'

## THE LATE MR. W. H. DAYAS.

In William Humphreys Dayas, who died in the Spring of this year, a great teacher has been lost to Manchester and the North of England. 'Teacher' may here be understood pretty widely. He was professor of the pianoforte at the Royal Manchester College of Music, and so a teacher in the ordinary sense; but he was also something more—an influence consistently exerted in favour of the best and noblest in musical art. It is just seven years since he came to Manchester. Very soon after his installation at the Manchester College he began to be recognized as a teacher of extraordinary power. He had come with a high reputation from the Cologne Conservatorium, one or two of his German pupils following him to Manchester, and there—where he held his first English appointment though he was himself half English and half American and not German at all—he soon made all his pupils feel that they were acquiring a new and much more adequate conception of pianoforte playing, so great was his resource in meeting the problems of tone production on that instrument. For Mr. Dayas



had not taken to teaching as a *pis aller*, but being a player with the entire modern technique at his own fingers' ends, had mastered the *Pädagogik*, or teaching apparatus, of the subject with German thoroughness, and so was able to carry his pupils into a new world much more varied and wonderful than any that they had before dreamed of, though even before his time the standard of pianoforte teaching had been pretty high.

Like nearly all genuine musical artists, Mr. Dayas had to endure great hardship in his youth. Born in New York on September 12, 1863, of parents who were both musical, he took to the organ at an early age, and so when as a boy of about thirteen he was left unprotected by the death of his parents, it was to organ-playing and teaching that he naturally turned for a livelihood. He held an appointment as organist at an Episcopal church in New York, and he soon began to find pupils. But his mind was set upon the idea of going to Germany to obtain a more thorough musical education. His early teachers in New York were S. B. Mills and Joseffy for pianoforte and Samuel P. Warren, organist of Grace Church, for organ and counterpoint. In course of time his opportunity of going to Germany came through the generosity of a pupil, and he entered upon a new stage of his career, devoting all his time to the cultivation of his own talent, first with Kullak, Ehrlich, and Haupt. At this period he suffered great privation while trying to make his slender resources last as long as possible. Just when it seemed that he would have to give up his studies prematurely he happened to be the subject of a conversation among old friends in a New York drawing-room, and a gentleman who had never heard of him before undertook to grant him a yearly allowance that would enable him to continue his studies.

Mr. Dayas thereupon left Berlin and made his way to Weimar as the pupil of Liszt, becoming a member of the famous group that included D'Albert, Siloti, Stavenhagen, and Sauer. This was the great formative period of his life. He remained in Weimar some years as the pupil and friend of Liszt, and from thence he went to the musical college at Helsingfors as principal professor of the pianoforte—a post in which he succeeded Busoni. His fame as a teacher soon spread, and he was appointed to a more important post at Wiesbaden, going from thence to Cologne at the invitation of the late Dr. Franz Wüllner (father of the famous 'Liedersänger'). Soon after the death of Sir Charles Hallé the council of the Royal Manchester College of Music offered the vacant post of principal pianoforte professor to Mr. Dayas—a post that he accepted at once and held to the day of his death. One might say much about certain unfortunate circumstances that prevented the work of Mr. Dayas from becoming so widely known as it deserved to be, but it seems better not to discuss any such matters in detail. His work was cut short before fame had come to him, and now of course it can never come. But it is certain that he contributed much to the making of Manchester as a genuine musical centre, and his much more famous successor Mr. Arthur Friedheim will find that a good man and true has been labouring in the field before him.

To the one really happy period of his life—his apprenticeship with Liszt—Mr. Dayas always referred with unbounded enthusiasm. Liszt was his great hero, and appreciation of Liszt's music was the surest key to his sympathies. The ordinary attitude of the English public and press towards Liszt he considered the greatest absurdity in the

musical world. 'Awful,' he used to say, 'simply awful! There seems to be no noodle but can find some nonsense to talk about the great man.' He even bore a grudge against Wagner, because he considered that Wagner's indebtedness as a composer to Liszt had never been sufficiently acknowledged, and while he really had a perfect appreciation of Wagner's mighty genius, he was fond of making points against him, discoursing about such matters as the counterpoint in the 'Meistersinger' Overture with an extraordinary mixture of profound musical learning and drastic American slang. In other moods, however, he would do the most ample justice to Wagner. I remember an occasion on which he was reduced to a kind of speechless ecstasy by a performance of the 'Good Friday' music under Richter. 'Good heavens,' he said



WILLIAM HUMPHREYS DAYAS.

afterwards, 'how that man knew his instruments! There is something almost wicked in beauty of tone carried up to that pitch: it reduces an ordinary musician to despair. How can any of us poor devils nowadays have the cheek to compose at all, after listening to that?' Yet Liszt remained the sun of his artistic heaven. For no other modern was his enthusiasm so persistent. As to carrying on conscious propaganda, no such thing could ever have occurred to his mind, the greatness of Liszt being as obvious for him as the greatness of Beethoven or Bach; but incidentally he doubtless did much to win recognition for Liszt within the sphere of his influence, and he once lectured on Liszt as composer, performer, and teacher to the Incorporated Society of Musicians (Manchester Branch), on which occasion he played the following unfamiliar pianoforte pieces:—'Funérailles,' 'Pater Noster,' 'Hymne de l'Enfant,' 'Ave Maria,' and 'Eglogue,' besides the well-known 'Au bord d'une Source,' and Polonaise in E major. The extreme popularity

of the Hungarian Rhapsodies he considered a little absurd. 'People take these,' he said, 'as representative compositions. They have no idea in what a light-hearted manner they were thrown off. Of course they are extremely good in their way; for what Liszt did in the way of frivolity was much better than most others could do in the most deadly earnest. But as to representing Liszt the composer, they do that about as well as the Hungarian Dances represent Brahms.'

As a player Mr. Dayas was even more unequal than gifted pianists usually are. There was nothing that he could not do when well disposed, but he was too uncertain to be quite a satisfactory public performer. Of his appearances before the Manchester public the most satisfactory was at a Hallé concert in January, 1901. In the rendering at that concert of Liszt's E flat Concerto he did complete justice both to himself and to the composition, his perfect understanding with Dr. Richter, who conducted, enabling him to triumph completely over his usual nervousness. Another occasion on which he played magnificently as a soloist was at a recital given in association with Lady Hallé in November last. In concerted chamber music he was always excellent, as those who have heard his many performances at concerts of the Brodsky Quartet would readily testify.

Of Mr. Dayas's compositions a brief and incomplete mention is all that can here be attempted. He wrote but little: Two organ Sonatas, dating from the early American period, a string Quartet, played by the Halir Group at Wiesbaden, a Sonata for violin and pianoforte, a Sonata for violoncello and pianoforte, a set of four-hand Waltzes for pianoforte, a String Suite, two or three books of songs, and minor pieces for pianoforte and organ. Of the duet Sonatas, both written during his Manchester period and produced at Brodsky concerts, the earlier one for violin is too long and too restless in tonality, though it contains one very beautiful movement—*allegretto grazioso*. But the other one, for violoncello and pianoforte, besides being highly original is a work of great beauty and is free from any serious defect. In regard to the Violoncello Sonata, Mr. Carl Fuchs has by special request kindly furnished me with the following notes:—

The untimely death of Mr. W. H. Dayas, my fellow-professor at the Royal Manchester College, brings back recollections of a very happy episode—the time when I had the privilege of studying with him the MS. of his Violoncello Sonata, with a view to bringing it out at one of the Brodsky concerts. We went into it thoroughly; I liked it more and more, and I had the satisfaction of finding my favourable opinion of the work confirmed by Lady Hallé, who was present at some of the rehearsals. What breadth in the first movement, what grace in the second, and to what noble purpose has Dayas used one of the ordinary church bell chimes! I sent copies to about a dozen of my colleagues in different parts of Europe, being of opinion that the work deserves to be widely known; and I am happy to possess the original MS. and the dedication to the composer's 'Freund und Mitarbeiter.' The publisher is Kistner, of Leipzig.

Mr. Dayas was a solitary man. He belonged to no club, played no game, and never went into general society, but simply lived for his pupils and his art. Though he had no social tact and did not know what to do with himself in a drawing-room, he was always extremely gallant with his lady pupils. He usually referred to them as 'the children,' and if one of them had a headache he would rush out the moment the lesson was over to buy medicine and flowers and bonbons. There were unfortunate

circumstances in his private life which caused a continual drain on his slender resources, and he was usually in money difficulties. Yet since his death it has been discovered that he was in the habit of helping poor students with money. The unsociable habit grew upon him as his health failed, but the transparent simplicity of his nature made it impossible to take offence at anything he did or omitted to do.

ARTHUR JOHNSTONE.

Since writing the foregoing article Mr. Johnstone has received two remarkable appreciations of Mr. Dayas from eminent executive musicians who were on intimate terms with him, and these appreciations he desires here to add by way of postscript.

M. Ferruccio Busoni writes thus of his late fellow-artist in the domains both of pianoforte-playing and composition:—

(Translation.)

Dayas was a Liszt pupil, and he understood his master as only the elect few have understood him. But in the course of his development he had attained to wonderful tolerance, to high intelligence of every other school and tendency in musical art. First an organist, then a Liszt disciple, thirdly a composer of chamber-music; American by birth, German by musical sympathies, living in England—these different factors in his experience had made him a man of no party. To that result the fine bigness of heart, characteristic of the artist, also contributed. He could change his point of view and adapt himself to each new individuality, and he always took pleasure in recognizing merit. He was, in fact, specially addicted to the mood of admiration, and he would often make much of a small thing, if he thought it fine relatively to the circumstances.

His great originality made his judgment an incalculable quantity. In the most sudden and unexpected way he would express disapproval, or even hatred, of something if it went against his nature, in which—on the purely human as well as on the artistic side—there were certain quite impregnable blockhouses and lines of fortification. He was the antithesis of the conventional, essentially a self-taught personality, and as usual in such cases, keen insight now and then gave way to obtuseness, even blindness. Exceptionally liberal as a rule, he would sometimes cause astonishment by obstinate insistence on some detail.

Hewn as it were from a single block, his personality challenged attention as something of a most unusual kind. In those who understood him he inspired both love and esteem. He was an idealist of the first water and, at the same time, anxiously practical where his duty was concerned. Though really a free spirit he was externally full of small principles, which he sometimes seemed to value more than his profound essential independence. He was, moreover, genuinely gifted; but he ran his ship aground on certain rocks of life, like the rest of us—and perhaps more violently than the rest.

Lady Hallé writes:—

Mr. Dayas was gifted with remarkable musical talent, and was one of the few really sincere and enthusiastic musicians, pianists, and composers who love and worship music. For him it was the Ideal—his religion. I never knew an artist more kind and generous to his colleagues. He was enthusiastically devoted to the great players, and he also tried to find good qualities in those less gifted but hard-working. I had great respect for him as a composer pianist, and liked very much to play with him. Had Mr. Dayas been a strong and healthy man he would have done immeasurably more in his idealized art. In his piano teaching he was admirable; he lavished his time and his health on his pupils, mostly on those who were less gifted, and so needed his help the more. In this respect he was unique—an Ideal

## Church and Organ Music.

MEMORIALS TO THREE CHURCH MUSICIANS:

## DR. JOHN NAYLOR.

York Minster can show a good roll of organists, of whom two of the most recent have been duly honoured within the past few weeks. On June 29, the Dean of York unveiled in the North Transept of the Minster a statuette of King David, 'the sweet singer of Israel,' to commemorate the organistship of Dr. John Naylor, who so ably discharged the duties of his office at York for fourteen years. On a pillar to the left of the figure—which has been designed by Mr. G. F. Bodley, R.A., is the following inscription:—

*Ad Majorem Gloriam Dei et in piam Memoriam*  
JOHANNI NAYLOR MUS. DOC., *Organistæ et Choragi*  
*Hujus Ecclesiæ Cathedralis 1883-1897 Hanc effigiem*  
*Davidi Dulcis Psalmisti Israelis P C Consanguinei et*  
*Amici Nonulli MDCCCCIII.*

The ceremony of unveiling took place after Evensong, prior to which Dr. Edward W. Naylor, organist and lecturer in music in Emmanuel College, Cambridge, a son of the late Dr. John Naylor, ably performed the following selection of music on the newly-restored organ:—

Toccata and Fuga in G minor ... ... Eberlin (1702-1762).  
Three Chorals (variations on) ... ... Bach (1685-1750).  
(a) O Mensch bewein' dein' Sünde gross.  
(b) Nun komm, der Heiden Heiland.  
(c) O Lamm Gottes unschuldig.  
Two Fugues on BACH (Nos. 3 and 6) ... ... Schumann.  
Sonata in A ... ... Mendelssohn.  
Impromptu in G ... ... John Naylor (d. 1897).  
(a) Rhapsodie, No. 1 in E (on a Breton melody) ... Saint-Saëns.  
(b) Bénédiction nuptiale ... ... Chauvet.  
Allegro moderato in B flat ... ... Handel.  
March (Occasional) in D ... ... Handel.

We are glad to learn that it is proposed to similarly honour at York the memory of three worthy predecessors of Dr. John Naylor in the organistship of the Minster—viz., Dr. Nares, Dr. Camidge, and Dr. E. G. Monk.

## DR. E. G. MONK.

It was exceedingly appropriate to perpetuate the memory of Dr. Edwin George Monk at Radley, the little village where he had zealously laboured before becoming organist of York Minster, and where he died. This memorial took the very practical form of a new organ for the Parish Church, which was dedicated by the Bishop of Reading on the 3rd ult., and 'opened' by the Rev. G. Wharton, Precentor of Radley College. The new instrument—erected by public subscription through the energies of the vicar of Radley, the Rev. C. B. Longland—bears upon it the following inscription:—

*This Organ is humbly dedicated to the Glory of God, and in pious memory of EDWIN GEORGE MONK, MUS. DOC., and Fellow of R.A.S., first Precentor of St. Peter's College, Radley, 1847-1858, Organist of York Minster, 1858-1883.*

*Born at Frome 13th December, 1819, died at East Cottage, Radley, 3rd January, 1900.*

## MR. H. B. BRIGGS.

The third memorial we have to record also took the form of a new organ, erected in St. Mark's Church, Marylebone Road, to commemorate the Plainsong zeal of the late Henry Bembridge Briggs, formerly secretary of the Plainsong and Mediaeval Music Society. The 'Office of dedication' (on the 9th ult.) included an organ recital by Dr. C. H. Lloyd, and a Solemn Evensong, at which the music was rendered by the Plainsong and Mediaeval Music Society's Choir, under the careful conductorship of Mr. Francis Burgess, with Mr. Herbert Weatherly, organist of St. Mary's, Paddington Green, at the organ. We are glad to find that one of Bach's cantatas ('God's time is the best') was sung, as nothing could be more appropriate on such an occasion—and, indeed, at other times—than the devotional strains of the great Cantor.

## AN EARLY C ORGAN IN ENGLAND.

The year 1840 is generally given as the date of the introduction of the C compass into England in regard to the organ; but we have shown (THE MUSICAL TIMES, January, 1902, p. 18) that the instrument specially erected for the Coronation of Queen Victoria in Westminster Abbey was of the compass now in general use. We propose to direct attention to a still earlier specimen of the C species erected in Bristol in the year 1824. Everyone is familiar with the fame of Father Smith as an organ-builder, but who knows anything of Smith of Bristol? It appears that he was a native of Bristol, and a self-taught craftsman in the manufacture of organs. In the year above mentioned (1824), Mr. Smith built an organ for St. James's Church, Bristol, of 'amazing powers and variety of effect'; an instrument of which it was stated that 'there is no other in this kingdom which can vie with it.' We learn that 'the height is 28 feet, width 16 feet, and depth 10 feet, and there are four rows of keys, besides two octaves of pedals from CCC.' The specification is given thus:—

## CHOIR ORGAN.

(In a separate case, in front of the gallery.)

Stopped Diapason  
Dulciana  
FlutePrincipal  
Fifteenth

## GREAT ORGAN.

Open Diapason  
Open Diapason  
Stopped Diapason  
Principal  
Twelfth  
Fifteenth  
TierceLarigot  
Twenty-second  
Mixture (2 ranks)  
Mixture (2 ranks)  
\* Sesquialtera  
Trumpet  
Octave Bassoon

## SWELL ORGAN.

Open Diapason  
Stopped Diapason  
Principal  
Hautboy  
TrumpetCromona  
Twelfth  
Fifteenth  
Tierce  
\* Cornet

## † BORROWED CHOIR ORGAN.

Open Diapason  
Stopped Diapason  
FlutePrincipal  
Clarinot

## PEDAL ORGAN.

Open Diapason  
Stopped Diapason  
BassoonPrincipal  
Double Stopped Diapason  
(lowest pipe CCCC)

Compass of Great and Choir Organs—CC to E in alt.  
Compass of Swell Organ—C to C in alt., four octaves.  
Compass of Pedal Organ, from CCC, two octaves.

\* A connecting stop for drawing the preceding three together.  
† So-called, being principally borrowed from the Great Organ, and to distinguish it from the small Choir Organ in front.

We further learn that 'there are six connecting stops, whose offices are as follow':—

1. For uniting the Swell in unison with the Great Organ.
2. For uniting the Swell an octave above with the Great Organ.
3. For uniting the Great Organ and Choir Organ.
4. For uniting the Choir Organ and Swell.
5. For uniting the Pedals to the Great Organ.
6. For uniting the Pedals to the Choir Organ.

But this is not all in the direction of modern mechanism, as we are told that—

in addition to these [couplers] there are four *wind stops* for shutting off the wind at pleasure from either organ, of great use in case of ciphering; and also in producing a variety of effects, not otherwise obtainable.

There are also keys at the end of the swell row, for playing the pedal pipes with the hands; a great advantage to the performer who has not been accustomed to pedals.

This is perfectly true, supposing the performer had three hands. The scribe who records the virtues of this Smithian-Bristolian instrument waxes

enthusiastic concerning its capabilities when he says:—

The effect of the *swell* when united to the great organ, is such as to lead even the most experienced organists who have heard it to suppose that the whole organ is one immense swell. When the octave as well as the unison is added, it is almost overpowering. The bellows are supplied by five feeders, worked by a revolving handle and crank, which moves so freely, that a little boy has been found competent to the task of blowing during the performance of a full cathedral service.

A peculiarity of this remarkable organ, considering its period, was to be found in the pedals, which were made of *brass*. The great recommendation of this material was 'that the pedals being brought nearer together, two octaves now take up less room than an octave and a-half formerly occupied.' These brass pedals were the invention of Mr. (afterwards Dr.) Edward Hodges (1796-1867), a well-known church musician, who subsequently settled in America. He was then organist of St. James's Church, Bristol, and may therefore claim to have introduced the C compass of the organ into England, as the organ above described was built to his specification.

#### CHORAL FESTIVALS.

The Edinburgh Diocesan Choral Association gave its annual Festival Service in St. Mary's Cathedral on the 4th ult. The united choirs, numbering 500 voices, were drawn from twenty-five Episcopal churches in the district. The excellence of the performance again demonstrated the value of the Association as a stimulus towards the development of the highest type of church choral-singing, and much credit is due to Mr. T. H. Collinson, the conductor, and Mr. Lee Ashton, the secretary, for the organization and successful carrying through of the Festival. Dr. Lloyd's Service in E flat was sung at Holy Communion in the morning; at evening the Service was King Hall's in the same key, and the anthems: 'What are these?' (Stainer) and 'Stand up and bless the Lord' (Goss). The accompaniment consisted of the organ, trumpets, trombones, and drums—parts for the additional instruments other than the organ being specially written by Mr. Collinson. There were large congregations at both services.

The second Festival of the Associated Church Choirs in the Rural Deanery of Holborn took place in St. Giles-in-the-Fields in June, under the direction of Mr. F. A. W. Docker, organist of St. Andrew's, Wells Street. The united choirs gave very creditable renderings of the musical portions of the service, and they with their conductor are to be congratulated upon the success of their second Festival, as well as upon their improvement in general. Mr. George Dunn, organist of St. Giles's Church, ably presided at the organ, assisted by Mr. Miller, organist of St. George-the-Martyr, Queen Square, and Mr. Stapley, organist of St. Peter's Church, Saffron Hill.

The annual Festival of the Exeter Diocesan Choral Association was held in the Cathedral on the 21st ult. with the success which invariably attends this meeting. The united choirs numbered 1,067 voices—drawn from forty-three parishes. The music included Sir George Martin's setting of the hymn 'In the faith of Christ proceeding,' Dr. Arthur Somervell's Evening Service in F; also Elvey's popular anthem, 'O give thanks,' and Mr. F. A. W. Docker's Te Deum in C. All these were carefully rendered under the direction of the choirmaster of the Association, Mr. T. Roylands-Smith, and Dr. D. J. Wood, organist of the Cathedral, presided at the organ with his well-known skill. A quartet of brass instruments proved to be very effective in maintaining the pitch and strengthening the fine body of vocal tone.

The second annual Festival of the North-East Cathedral Choirs' Association was held in York Minster on the 15th ult. The service commenced with the singing in procession of 'Hail! festival day,' to a setting by Dr. Armes, of Durham. The Magnificat and Nunc dimittis was Stanford in G, while the anthems were 'Come, O thou Traveller unknown' (Charles Wesley's words), one of seven unaccompanied anthems composed by Mr. T. T. Noble, Byrd's 'Bow down Thine ear, O Lord' and 'The horse and his rider' from Handel's 'Israel in Egypt.' The duties of conductor and organist were shared by Mr. T. T. Noble, organist of York Minster, and Mr. C. H. Moody, organist of Ripon Cathedral, the latter of whom composed the offertory hymn sung on the occasion.

Mr. F. G. M. Ogbourne, a professor of the organ at Trinity College, has been appointed organist and choir-master of St. Andrew's Church, Holborn, an office long and worthily held by the late Dr. James Higgs. Among former occupants of the post were Dr. Boyce and Daniel Purcell, brother of the great Henry bearing that distinguished patronymic.

#### THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for the Fellowship Diploma:—

D. Blair, Dalkeith.	R. R. Jones, London.
F. A. Chapple, Southampton.	C. E. de M. Leathes, London.
J. G. Clarke, Oxford.	C. E. S. Littlejohn, Burton-on-Trent.
E. T. Cook, Worcester.	Miss E. M. Lucas, London.
H. W. J. Cousen, Thongs-bridge.	W. McVicar, Glasgow.
E. J. Cunnah, Gresford.	T. E. Pearson, Huddersfield.
W. Farrow, Sale.	J. Pollard, Burnley.
G. J. Higgins, London.	F. G. Risdon, Chard.
F. W. Hughes, Ely.	W. S. Sherwood, London.
L. L. Jones, Llanfairfechan.	William Smith, Leicester.

#### ORGAN RECITALS.

Sir Frederick Bridge, Hatfield Broad Oak Parish Church.—Andante and Finale, Silas.

Mr. W. Prendergast, Winchester Cathedral.—Fugue in G major, S. Wesley.

Mr. C. H. Moody, Ripon Cathedral.—Sonata in D minor, Töpfer.

Mr. Alfred Hollins, Methodist Free Church, Blackpool.—Sonata in the style of Handel, Wolstenholme.

Mr. H. L. Balfour, Holy Trinity, Sloane Street.—Overture in F, Edwin H. Thorne, and Fantasia and Toccata, C. V. Stanford.

Mr. F. H. Sawyer, College Church, St. Andrew's.—Fantasy Prelude, Charles Macpherson.

Miss Agnes Comerford, St. Lawrence Jewry.—Toccata, D'Evry.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan.—Meditation, Hamilton Clarke.

Mr. Millward Hughes, St. Matthew's, Birkenhead.—Pastorale in G, Kozeluch.

Mr. S. W. Churchill, St. Peter-de-Merton, Bedford.—Adagio cantabile, E. J. Hopkins.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Allegretto in B minor, Guilmant.

Mr. G. T. Patman, Priory Church, Bridlington.—Second Sonata, Filippo Capocci.

Mr. W. Henry Thomas, St. George's, Tufnell Park.—Variations on a Russian air, Freyer.

Mr. G. Leake, All Saints' Parish Church, Southampton. Air in A, varied, Hesse.

Mr. Alfred Bentley, St. Peter-upon-Cornhill.—Fugue in G, Krebs.

Mr. George R. Ceiley, All Saints', East Finchley.—Meditation, Mailly.

Mr. F. W. Benson, St. Oswald's, Small Heath, Birmingham.—Fanfare, Lemmens.

Mr. George A. Baker, St. Matthew's Church, Birkenhead.—Grand Chœur in G, Salomé.

Mr. C. H. Merrill, St. Peter's, Raunds.—Pastorale, Kullak.

Mr. T. H. Goodwin, Crystal Palace.—Triumphal March ('From crag to sea'), Liszt.



Mr. A. Herbert Brewer, St. John Baptist, Coventry.—  
Triumphal Song, A. Herbert Brewer.  
Mr. F. A. W. Docker, St. Clement Danes, Strand.—  
Austrian Hymn, arranged by Hopkins.  
Mr. Edwin N. Tayler, Parish Church, Ilminster.—  
Scherzo symphonique, Lemmens.  
Mr. C. E. R. Stevens, St. Mark's, Jersey.—Variations  
on the Hymn-tune 'St. Luke,' E. H. Thorne.  
Mr. Walter Hedgcock, St. Margaret's, North Elmsall  
(dedication of new organ built by Messrs. Abbott and  
Smith).—Concert Overture in D, Kinross.  
Mr. Alfred Hollins, St. Paul's Presbyterian Church,  
Redhill (inauguration of new organ built by Messrs.  
J. W. Walker and Sons).—Toccata, Dubois.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Percy Bartier, St. John-the-Evangelist, Millwall.  
Mr. Fred Brazier, St. Mark's Presbyterian Church,  
Bournemouth.  
Mr. G. S. Holmes, Brasenose College, Oxford.  
Mr. Bernard Langdale, St. George's Church, Barnsley.  
Mr. Frank Smith, St. Petrox and St. Barnabas'  
Churches, Dartmouth.  
Mr. W. J. Smith, St. Andrew's Parish Church, North  
Berwick.  
Mr. J. Harold Soul, Poplar Wesleyan Church.  
Mr. John Symons, St. Jude's Church, Englefield  
Green, Surrey.

BEETHOVEN'S 'LEONORA' OVERTURE,  
No. 3.\*

BY SIR GEORGE GROVE, C.B.

Beethoven's single opera—'Fidelio, or Wedded Love'—was produced at Vienna on November 20, 1805, and performed three times. Dr. Reeve, of Edinburgh, father of the recent well-known editor of the *Edinburgh Review*, was in the theatre on November 21, and has left a description of what he saw; though, as he was not a musician, it is interesting only in a general way and is not devoid of errors. The opera was then withdrawn till March 29 following. In the interval which elapsed between these dates, Beethoven had made large alterations in the work—had reduced it from three acts to two, and had rewritten the overture. Others probably prompted the alterations in the opera, but it can hardly be doubted that the rewriting of the overture was entirely his own act.

The overture played on November 20 was that now known as 'Leonora, No. 2'; and that, therefore, is the first of the four compositions which bear the name of overture to the opera. The reason usually assigned for his rewriting it in the form with which we are now familiar—viz., that the wind instrument parts were too difficult—can hardly be respected, since Beethoven was little in the habit of consulting the convenience either of singers or players. When Kraft, the violoncello player, complained that his part in a quartet 'did not lie within his hand,' 'it must lie' was the answer; and when Sontag and Ungler entreated Beethoven to relieve their parts in the Ninth Symphony of notes out of their reach, he was inexorable even to them. Besides, the wind instrument parts in the revised overture are at least as difficult as they were in the old one, if not more so. The reason no doubt was that the work did not please him; that he found, on hearing it, that it did not express his ideas adequately. Beethoven rarely altered a work after its completion.

He altered interminably before making the complete score; but when once the music was fairly written down and dismissed, he seldom made changes, and this is one of the very few instances of his so doing. In this he differed from Mendelssohn, who often made large alterations after the first performances of his music. But whatever may have been Beethoven's reason for altering his overture, he has not confined himself to mere modifications, but has re-cast the whole work, and while preserving its original shape and principal subjects, has alternately compressed and developed his former labour, added fresh themes, chastened, strengthened, and in fact made a new overture of it—a much larger, grander and maturer work than before.

It is impossible to enter here at length into these differences; but to any person interested in music, and the processes by which these great works are produced, the task is one of the greatest interest, and the opportunity all but unique. In preserving the first version ('No. 2') of his composition, Beethoven has admitted us, as it were, into his very work-room. All who have eyes to see and ears to hear may behold him there, engaged in the actual heat and labour of composition and revision; here pruning and there compressing; rejecting old materials; snatching up new ones; erasing ineffective passages, extending and enforcing effective ones; laying in here a brilliant spot, and there a trenchant line; elaborating, altering, fusing all in the glowing fire of his genius, till the result is that wonderful work of art of which the world may well be proud.

Some of the more prominent changes may now be mentioned.

First, the new overture is much longer than the old one—638 bars in the place of 530.

Next, the plan of the work is changed. The skeleton of the old one is as follows—*Adagio—Allegro*—the two trumpet solos, divided by eight bars of *tempo primo*, and followed by *Florestan's* air *Adagio*, after which immediately comes the scale passage for the strings, leading at once into the *Coda*, *Presto*. But in the new overture the second *Adagio* is expunged, the composition returns according to usual custom to the first subject, and a lengthened prolongation takes place before the scale passage and *Coda* are reached.

But though the new overture is so much longer than the former one, there is plenty of evidence of compression. Beethoven's unsparing hand shows itself on the first page. He has erased the 'false start' with which he formerly began the Introduction, and in place of—



we now save a bar and have—



This is followed, as in the earlier overture, by the beautiful air sung by *Florestan* in the dungeon at the beginning of the second act, and now given to the clarinet and bassoon:—



\* Although this is usually known as No. 3 of this famous trio of 'Leonora' Overtures, it is really No. 2 in chronological order, and the year of its composition is 1806. The first, known as 'Leonora No. 2,' bears the date 1805; and the third, known as No. 1, belongs to the year 1807.

But the whole of the Introduction has been rewritten and much modified. The grand crash on the chord of A flat in the latter part of the Introduction occurs twice in the old overture, but is reduced to once in the new; and between this and the beginning of the *Allegro* the knife has been largely applied, the result of the whole being to reduce the Introduction from 56 bars to 36.

The *Allegro* itself is founded on the same two chief themes as before. The first, which seems to have some mysterious connection with the passage given as No. 10, is now raised an octave, thus:—



The second is the lovely air quoted as No. 3, with a slight modification. In the treatment, however, the curtailments are many, and consist not only of compression, but of the entire omission of considerable passages containing important figures and themes, in one case a very important one. The rejections consist almost wholly of matter not belonging to the original subjects, so that the result is to make the work more close and homogeneous, while the length of the first portion (up to the trumpet solo) is reduced by no less than 100 bars, notwithstanding the additional matter introduced. No doubt Beethoven was right, but one cannot help a sigh of regret at the rejection of the *pizzicato* melody in the basses, which formed so important a feature in the earlier work.

The additions are even of more importance than the curtailments, and mostly arise out of the materials already present. The principal one is an episode of more than 50 bars in length on the following exquisite theme:—



which is a metamorphosis of the following passage in the flutes and oboes near the close of the Introduction:—



This episode is introduced by a passage in the strings which, though fabricated out of old materials, is at once so new, so beautiful, and so characteristic as to make it impossible not to quote it:—



The rise of the bassoons at bar 10 of the quotation by a minor third (E to G natural) prepares the ear for the same interval in the episode itself (G to B flat). Another most interesting and characteristic addition is nearer the end of the overture, immediately preceding the famous scale passage of the violins which ushers in the *Coda*. The following is the old termination of *Florestan's* air (where it interrupts the *Allegro*, in 3-4 time, *Adagio*), its three concluding notes being then repeated by the first violins (see a):—



This was in the original overture. But in the new one a magical change is made. *Florestan's* air, though retained, is quite differently treated; no change is made in the *tempo* of the movement, and the three notes at (a) and (a), though discarded from the *Air*, are made to serve as the basis of a new passage of twenty bars' length and most masterly effect in the overture:—



The last of the additions which we can mention is the melody which now appears after the first of the two trumpet calls:—



and which is taken note for note from the opera, where it occurs in the same place. But though this melody did not appear in the above shape in the first version of the overture, it perhaps did appear in another shape; for the second section, bars 5, 6, 7, and 8, in a modified form, seems to be the beginning of the animated and characteristic chief subject of the *Allegro* (No. 4), while its first section, bars 1, 2, 3, 4, forms the continuation of the same subject, as may be seen by comparing the two.

But, indeed, one might go on quoting until the entire score was set before the reader. Every bar offers some wonderful example of power or beauty, and the whole is surely the greatest work in the art. Taken as 'pure music'—as a piece of concise construction and strict adherence to musical 'form'—the 'Leonora No. 3' may not, perhaps, be so remarkable as the same great master's overture to 'Coriolan,' that miracle of stern heroic grandeur and compression, not wanting also in softer and more graceful lines. But great as is musical symmetry, is there not an interest still higher?—the interest awakened by variety and complexity, and by wild passion and longing, by suspense and rapture, such as that of which this great composition is so full from beginning to end, and which animates every note, from the colossal unison at the opening to the fiery speed of its close.

No explanation has ever been given of Beethoven's abandonment of the sublime composition under notice, on the revival of the opera in 1814, and the substitution for it of one so entirely different in key, subject-matter and character as the Overture in E major, now known as the 'Overture to Fidelio.' In this last work there is no reference to the opera itself, and the character is changed from lofty tragedy to gaiety. May not the change have been due to a feeling on the part of the composer that his earlier work was too vast, not only for an operatic prelude, but for the subject of the story on which 'Fidelio' is based? Instead of foreshadowing the personal griefs and joys, however momentous, of *Leonora* and *Florestan*, the anxieties of a jailer, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villainy of a petty commandant—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own—instead of shadowing forth such comparatively petty occurrences as these, the 'Overture to Leonora' always appears to the writer to be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the griefs and joys not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. Not the Retreat from Moscow, nor the Siege of Sebastopol, as told from the inside by the magic pen of Tolstoi—not the French Revolution itself, contains anything more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful music-picture.

As one illustration of what is meant, let me refer to the well-known trumpet-call which, being played off the stage while the whole action of the orchestra is suddenly suspended, has so thrilling and mysterious an effect. Who can connect this passage in the overture with the distant signal of the arrival of the Governor in the opera? No one! No: it is a totally different thing! Heard in the overture, during the sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of the summons to a vanquished army to lay down its arms: there is a

forlorn, desolate, *dead-of-night* effect about it that is overpowering to me, and I seem, as I listen, to be one of the starving, wounded soldiers within the walls of the besieged city, trembling between the relief and the dishonour of the approaching surrender. And in the same way the whole overture appears to be lifted far above even the interest of the opera which follows it—lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe.

Beethoven's habit of altering and improving his subjects is well known. A better instance could hardly be found than is given by the successive alterations of the chief melody in the 'Leonora' music, from its original appearance in the opera in 1805 to its final abandonment there in 1814.

1st Overture. 1805. *Introduction.*



Ditto. *Adagio.*



Air, in the Opera. 1806.



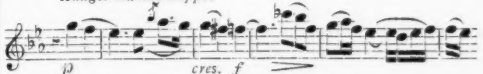
2nd Overture. 1806. *Introduction.*



Ditto. 2nd Subject. *Allegro.*



3rd Overture. 1808. *Adagio ma non troppo.*



Air. 1814.



## A VETERAN PROFESSOR.

PRESENTATION TO MR. WALTER MACFARREN.

A very pleasant little incident, not untinged by sadness however, took place at the Royal Academy of Music on the 23rd ult. Mr. Walter Macfarren, the doyen of the Professors,—he has been connected with the Institution as student, professor, conductor, director, and member of the Committee, for sixty-one years—relinquished his professorship at the close of the present Academic year, and his colleagues took occasion to present him with a gift in testimony of their affectionate regard and good wishes. This took the form of an English-made gold minute-repeater watch and an album containing an illuminated address with the signatures of all the contributors.

At the presentation ceremony, presided over by Mr. Randegger, the large company included the Principal (Sir Alexander Mackenzie), Mr. Thomas Threlfall (chairman of the Committee of Management), and many professors and students. Mr. John Thomas in making the presentation briefly rehearsed the notable events of Mr. Macfarren's long life in connection with Tenterden Street, and the many valuable services he had rendered to his Alma Mater.

Mr. Walter Macfarren, who was received with hearty and prolonged applause, replied in his usual felicitous manner, though with evident and deep emotion. In doing so he touched upon the various phases of the Academy and his friendship with the many eminent musicians with whom he had been connected at the School, either as instructors, as colleagues, or as his own pupils.

## TWO MUSIC-SCHOOLS.

Dr. Mandyczewski, our special correspondent at Vienna, writes in reference to the Conservatorium in that city:—

Music is silent in Vienna during the summer months with the exception of open-air concerts, where people meet together to enjoy themselves after the heat of the day. But it may not be unwelcome to readers of THE MUSICAL TIMES to have an account of the Conservatorium here, which has recently closed its scholastic year with a public report of what has been accomplished during that period, and with several performances by the School orchestra and by the best pupils who are about to leave the Institute.

The Report states that 949 scholars attended the School, of whom 890 were music students (394 for pianoforte, 207 for singing, and 90 for violin, &c.). Of these 765 were natives and 184 foreigners. The pupils of Professor Sauer obtained the greatest success. His pianoforte Meisterschule has realized the highest expectations. His best pupils are Fräulein Hedwig von Andrassy and Frau Susanne Moldauer, who both show wonderful command of the keyboard. Of the other pupils,—the best of whom appeared at the concerts of July 4, 7, and 9—Fräulein Helene Durigo, Hungarian by birth, who has a fine contralto voice, deserves chief mention. She is also musically gifted, and has a brilliant future before her. Herr Bernhard Strassberg, a violinist, and a native of this city, gave a noble rendering of the Brahms Concerto; his tone is warm, and his technique faultless. Herr Otto Rippl by his performance of a Bach fugue showed mastery of the organ, and he also gave some clever improvisations. Herr David Miller, about to leave the School, has a fine, fresh tenor voice, and he has received a thorough artistic training. Herr Leopold Wagner, who in a Liszt solo showed splendid technique, has received as a prize a Bösendorfer grand pianoforte. Among the lady singers Fräulein Marie Günzburg distinguished herself by her exceptionally fine and well-trained voice; moreover she

sings with genuine feeling. The School orchestra, under the direction of Richard von Perger, played with spirit Schubert's Overture to his Zauberharfe and Goldmark's Scherzo (Op. 45).

Finally, three young composers must be mentioned whose works were performed at the final concert—Dr. Richard Stöhr with a smoothly-written, well-sounding quartet for strings; Peter Stojanovic, with an effective dramatic setting of a Goethe poem; and Ferdinand Rebay, with a refined chorus for female voices and orchestra. The results of these concerts showed that the teaching at the Conservatorium is most earnest, and that the students are zealous workers.

Our correspondent at Manchester bears the following testimony to the good work done at the Royal Manchester College of Music:—

For the most part Manchester is barren of public musical activity during the summer months; but the concluding examination concerts of the year at the Royal Manchester College form a kind of oasis in the midst of the thirsty season. This year—the tenth since the opening of the College—they were unusually interesting, quite a majority of the performances exhibiting considerable artistic power, as well as good technical attainment. The amount of fine string-playing talent among the present generation of students is very striking. Miss Clara Kloborg—an American lady who came to Manchester to study under Dr. Brodsky—played the extremely difficult F minor Concerto by Ernst with entire mastery of the technical difficulties; Miss Dora Hochstein—another American—did very well in Wieniawski's 'Faust' Fantasia, in which the technical difficulties are scarcely less formidable than in the notorious Ernst Concerto, though of quite a different order; Miss Isabel Letham, who belongs to the Manchester neighbourhood, and at present holds the violin scholarship founded by Mr. Sam Platt of Oldham, gave a fine display of technical skill, good nerve, and warm temperament in the fourth Concerto by Vieuxtemps; and Miss Jessie Morris gave a rendering of the Tchaikovsky Concerto that, besides being very capable on the technical side, had a certain imaginative quality. These four lady violinists were all from the Principal's (Dr. Brodsky's) class, which was further represented by Mr. A. Catterall with a brilliant and extremely fluent performance of Joachim's Hungarian Concerto. Mr. Catterall can scarcely any longer be considered in his pupillage, seeing that he has been for some years a regular member of the Hallé Orchestra, and that he was last year engaged for Bayreuth where, besides the orchestral work, he played a solo at one of the *Wahnfried soirées*. From beginning to end Dr. Brodsky has been his teacher. Mr. Fuchs's violoncello class was only represented by one pupil, namely, Mr. W. Warburton, who played pieces by Elgar and Davidoff, and took part in various ensemble pieces, showing a combination of technical, musical, and general ability that may be expected ultimately to make him a highly successful executive musician.

The pianoforte playing of the students was also in several cases of a very high order. Two pupils of Miss Olga Neruda particularly distinguished themselves, Mr. Edward Isaacs in the 'Appassionata,' which he interpreted with more maturity of style than could have been expected, besides fine technical power, and Mr. George Whitaker in the G minor Concerto by Saint-Saëns, the latter performance being specially good in the characteristic *scherzo*. Among pupils of the late Mr. Dayas, Miss Pierce and Miss Spencer distinguished themselves, the former in a group of modern pieces by Sgambati and others, the latter in Beethoven's G major Concerto, with Busoni's ingenious cadenza. The ensemble pieces included movements by Beethoven, Mendelssohn, and Dvorák, and the first movement of a Quintet for pianoforte and strings by Mr. Edward Isaacs (the young pianist above-mentioned), who shows some real talent for composition. Several excellent organ performances reflected credit on the teaching of Dr. Kendrick Pyne, one of the best being Miss Barbara Johnson's of Bach's Toccata and Fugue in D minor.



The singers were very numerous. Of Mrs. Hutchinson's pupils, Miss Hilda de Angelis Johnson deserves special mention for her rendering of the principal soprano solo in the 'Spectre's Bride,' and Miss Ellen Sellars for her singing of a mezzo air from Verdi's 'Don Carlos'; Miss Annie Worsley too gave a specially well-studied rendering of Schubert's 'Die Allmacht.' Among the tenors Mr. Webster Millar achieved a striking success in the first of Wagner's 'Schmiedelieder,' as, among the baritones and basses, did Mr. Frank Barker in the 'Flying Dutchman's' monologue, his performance being equally remarkable for dramatic power and good pronunciation of German. There were also some highly effective pieces for vocal ensemble, representing the work of Miss Lemmens-Sherrington's operatic singing class.

## Obituary.

MISS CONSTANCE BACHE.

With much regret we place on record the death of Miss CONSTANCE BACHE, which took place after only five days' illness at Montreux, on June 28. The youngest child of the late Rev. Samuel Bache, a well-known Unitarian Minister of Birmingham, and niece, on her mother's side, of the late Rev. Dr. James Martineau, she was born at Fairview House, Hagley Road, Edgbaston, on March 11, 1846. Her musical gifts were fostered by her brother, Walter, and by the late James Stimpson, of Birmingham; she then studied at the Munich Conservatorium, and subsequently under Professor Klindworth and Mr. Fritz Hartvigson. Owing, however, to an unfortunate accident to her right hand, Constance Bache had to give up the career of a public performer, and although she played at concerts at Birmingham previous to settling in London, she devoted herself to teaching and to literary-musical work. In her quiet, pleasant way she carried on the work of her two brothers, Francis Edward (whose promising career was cut short by his early death in 1858) and Walter. One of the best results of her literary work was the interesting volume from her pen, entitled 'Brother Musicians,' in which she ably portrayed the different characteristics of her two brothers.

Miss Constance Bache was very successful as a translator from German into English. Among the latter achievements must be mentioned the librettos of Liszt's 'St. Elizabeth,' Mozart's 'Bastian and Bastienne,' Humperdinck's 'Hänsel and Gretel,' Schumann's 'The Rose's Pilgrimage,' and Scenes from Goethe's 'Faust.' Also Liszt's 'Letters'; Heintz's analyses of Wagner's works; Lohe's 'Catechism of Music'; Hans von Bulow's annotations of Cramer, Chopin, &c. She lectured on 'Modern Russian composers,' and one of the last acts of her busy life was to write a charming 'appreciation' of her old friend Mr. A. J. Hipkins in the columns of the July issue of the *Monthly Musical Record*, which, sadly enough, appeared after her own death. Miss Constance Bache was of a singularly beautiful disposition, and her loss will be greatly felt by those who had the privilege of her friendship.

DAN GODFREY.

Godfrey is an honoured name in the history of British military music. Charles, the founder of the family (1790-1863), served for fifty years in the band of the Coldstreams, first as a bassoon-player and afterwards as bandmaster. He was succeeded in the bandmastership by his second son Adolphus Frederick—known as Fred. Godfrey—while Charles, his third son, became bandmaster of the Royal Horse Guards. DANIEL, his eldest son, and the most distinguished of the Godfrey quartet, died, we regret to record, at Beeston, Nottinghamshire, at the residence of his eldest daughter, on June 30, aged seventy-one. Born at Westminster on September 4, 1831, at the age of fifteen he entered the Royal Academy of Music as a student, his principal study being the flute. He subsequently became professor of military music at that Institution, of which he was afterwards elected a Fellow.

On July 2, 1856, Dan Godfrey enlisted in the band of the Grenadier Guards, and two months later, through the influence of the late Prince Consort it is said, the young musician of twenty-four years was appointed bandmaster of that famous regiment. One of his first duties as bandmaster was to play into London the brigade of Guards on their return from the Crimea in the autumn of 1856. For that occasion he composed a special march entitled 'The Return of the Guards,' and those who, even as 'tiny tots,' saw that remarkable procession, will recall the stirring nature of the scene. In 1863 the officers of the Guards gave a magnificent ball to King Edward VII. and Queen Alexandra (then Prince and Princess of Wales) in celebration of their marriage. For this occasion Dan Godfrey composed his famous 'Guards' waltz, which took the town by storm and made the name of its composer. This was followed by the 'Mabel' and 'Hilda' waltzes, which for a long time were much in vogue. As an arranger of music for military bands he was very successful.

Godfrey and his famous band of the Grenadiers made a great sensation in America during their visit to the States in 1872, in celebration of the centenary of American Independence. In order that this invitation of the United States Government might be accepted, a special Act of Parliament had to be passed which permitted the band to leave this country and wear the British uniform on 'the other side.' The scene at the first concert (at Boston) was one of the wildest enthusiasm. When the redcoats and bearskins made their appearance an audience of 60,000 rose, and as the bandmen played 'The Star-Spangled Banner' so intense was the excitement that the assembled multitude gave vent to their feelings by singing 'God save the Queen,' followed by renewed vociferations of delight.

For many years the efficiency and popularity of the Grenadiers' band remained at a very high level, due to the skill of its equally popular bandmaster. General satisfaction was expressed when, on the occasion of her Jubilee, Queen Victoria made Dan Godfrey a Second Lieutenant (June 20, 1887), he being the first English bandmaster to hold a Commission in the British Army. In 1896, Lieut. Godfrey retired from the Army and received a handsome testimonial from the officers of the Guards in recognition of the splendid service he had rendered for forty years to the cause of military music. It should be stated that his period of service was extended beyond the usual time-limit of compulsory retirement, and this at the special desire of Queen Victoria, always a true friend to the art of music.

STANLEY LUCAS.

We regret to learn as we go to press of the death of Mr. STANLEY LUCAS, which took place at his residence, 112, Alexandra Road, South Hampstead, on the 24th ult. The son of Charles Lucas, a former Principal of the Royal Academy of Music, he was born at Charlotte Street, Portland Place, May 6, 1834. Mr. Stanley Lucas was well-known in London musical circles—as a music publisher, as secretary of Henry Leslie's choir in its early years, as secretary of the Philharmonic Society from 1866 to 1880, and more especially as secretary of the Royal Society of Musicians for the long period of forty-two years, from 1861 to the time of his death.

Miss EDITH MILLER, well known as a contralto vocalist, and a much esteemed teacher of singing, died at St. Leonards on June 27. Miss Miller's most notable appearances were as the *Witch* in 'Hänsel and Gretel,' of which, at Daly's Theatre, she was the original impersonator, and also as *Madge Wildfire* in Mr. Hamish MacCunn's opera 'Jeanie Deans.'

The following awards have been made at the Royal Academy of Music:—The Joseph Maas Exhibition to Ben Calvert (of Halifax); The Walter Macfarren Medals to Rosamond Ley and E. York Bowen (of London); The Frederick Westlake Prize to E. York Bowen; The Charlotte Walters Prizes to Isabel Merson and Alison L. Gillies; The Julia Leney Prize to Rita Jacobs (of Sydney, Australia).

## Reviews.

*French Music in the XIXth Century.* By Arthur Hervey.  
[Grant Richards.]

In a few introductory remarks the author explains 'what my object in writing this volume has been.' He has dwelt on those composers who 'have contributed to the evolution of the art.' It is therefore not a history book crammed with names of composers and titles of their works, and with lists of dates of production; but, as he calls it, 'a bird's-eye view of the musical movement in France during the past century.' In writing of music in Germany or England a writer would naturally have much to say about instrumental and also sacred works, but, as Mr. Hervey remarks, 'music in France chiefly relates to music connected with the drama.' With few exceptions therefore he has little to say about chamber, symphonic, or sacred compositions. In the opening chapter, 'Méhul and the last of the Classics,' there are many interesting remarks on Gluck and Grétry, Gossec, and Méhul, Cherubini, Spontini and Lesueur, who for the most part have passed into oblivion, but who all contributed directly or indirectly to the evolution of the art.

Rossini's operas may be full of 'catchy tunes,' and 'overcharged with vocal ornamentation'; 'William Tell,' his last and greatest work, however, forms the 'starting-point of a new departure.' A whole chapter is devoted to Meyerbeer, 'over-praised during his lifetime,' but since 'considerably underrated.' This composer has been treated with severity: Schumann dismissed him with a cross, inferring that burial was all his 'Prophète' deserved; Mendelssohn was indignant at what he considered the triumph of a false art; and Wagner's attitude towards him was hostile. Mr. Hervey is fully aware of certain drawbacks in his operas, but looks upon him as 'one of the reformers of the lyric drama,' and much that he says is worthy of consideration. Another chapter, on 'Gounod and his influence,' shows that the author can distinguish between the strong and the weak points of a composer. Particular notice is naturally taken of Berlioz. The special qualities of his music are described as sincerity and enthusiasm, and as a factor in the evolution of the art he is, of course, of immense importance. In treating of modern French composers Mr. Hervey expresses special admiration for César Franck's 'Les Béatitudes,' and for M. Bruneau, whom he regards as 'one of the most gifted musicians of the age.'

This must not be regarded as a review of the whole book; certain chapters and certain names have been selected to show the general trend of the writing. Although brief it contains a great deal of thought, and therefore there is much to be learnt from it. We do not share all the writer's opinions, but find in it the very qualities which he so praises in Berlioz: sincerity and enthusiasm.

### NEW HARVEST ANTHEMS.

*O that men would praise the Lord.* By John B. McEwen.

*Hearken unto me, ye holy children.* By W. H. Bell.

*Father of Mercies, God of Love.* By the Rev. E. Vine Hall.

Mr. McEwen writes instrumental music with the assurance of having something to say and the knowledge of how to express it appropriately. In his anthem 'O that men would praise the Lord' will be found qualities that will appeal to musicians and interest competent executants. We say competent because, although not excessively difficult, the anthem imperatively demands a well-trained choir to do it justice. It opens with a jubilant chorus in four parts, which leads to a soprano solo. This is succeeded by a passage for the basses in unison, who give out a bold theme, which is subsequently treated contrapuntally by the full choir and ultimately leads up to an imposing climax.

Mr. W. H. Bell has taken the text of his anthem from Ecclesiasticus, Chap. xxxix., and set it to melodious and

flowing music very suitable to the sentiment of the words. The composition begins with a baritone solo admirably laid out for the voice and, of some length. The remainder of the anthem is choral. The concluding chorus opens in solid harmony; but it gives place to a well-defined theme announced by the tenors, at first treated fugally, after which solid four-part writing recurs. In the concluding bars the vocal writing is expanded into seven parts with fine effect. The independence of the accompaniment will interest the organist.

No one writes for the church in a more devotional spirit, and with greater perception of what is grateful to modern ears and choristers, than the Rev. E. Vine Hall, and his anthem 'Father of Mercies, God of Love' is a notable example of his familiar style. The words are those of 'Hymns Ancient and Modern,' No. 388, and they are treated with a variety of resource that can scarcely fail to cause the work to become popular. It embraces short solos for soprano and bass, a melodious quartet, an effective chorus, and a dignified chorale, concluding with a five-fold Amen.

*50 Studien über die Etüden von Fr. Chopin, Nos. 3, 4, 8, 9, 10, 11, 14, 24, 26, 27, 28, 32, 36, und 48; und Neue Konzert-Bearbeitung von dem Rondo (Perpetuum mobile) aus der I. Sonate, Op. 24, von C. M. von Weber.* Von Leopold Godowsky.

[Schlesinger (R. Lienau), Berlin.]

What was the aim of M. Godowsky in arranging Chopin's 'Études' in various ways, some for the left hand alone, others with additions, or two and three combined together? On that aim depends one's opinion. If the distinguished pianist puts them forward as improvements on the originals, then we condemn them. But if merely to show his own skill in the art of weaving together figures and melodies—some his own, some Chopin's—and, by performing these extraordinarily difficult arrangements, to show his truly marvellous technique, then they deserve all praise. They are indeed fearfully and wonderfully made, and for pianists who wish to study the highest stage of technical development, most useful and interesting. When M. Godowsky plays them with astounding bravura and apparently with the greatest ease, the difficulties are not realized. But let any pianist who has fairly mastered the 'Études' in their original form try to interpret them, and he will soon find out that it would require much time and an enormous stock of patience before he could even give a rough idea of their contents. They are perfectly fascinating, and the interest is not purely technical.

The Weber Rondo arrangement is certainly brilliant and effective, as all can testify who have heard it performed by M. Godowsky; yet it does not seem to be right to touch-up works in this way. The transcriber, however, is not the first who has thus transgressed by tampering with the text.

*Four Characteristic Waltzes arranged for Violin and Pianoforte.*

By S. Coleridge-Taylor (Op. 22).

*Twelve Transcriptions for Two Violins and Pianoforte, in Two Books.* By Alfred Moffat.

[Novello and Company, Limited.]

'Four Characteristic Waltzes' by S. Coleridge-Taylor have been republished in separate numbers, as arranged by the composer for violin and pianoforte, and under the following new titles:—1. Valse Bohémienne; 2. Valse Rustique; 3. Valse de la Reine; 4. Valse Mauresque. There is considerable character and a great deal to charm in these interesting waltzes, which have already found much favour, and violinists will welcome them in this new form.

The 'Twelve Transcriptions for Two Violins and Pianoforte' by Alfred Moffat have also lately been republished in two books instead of one, and they should prove very suitable for home and school purposes. The contents are well selected from works by Gluck, Corelli, Leclair, Handel, Haydn, Sipurini, Schubert, Beethoven, and Mendelssohn. The violin parts present no difficulties, and, with one exception, are all within the compass of the first and third positions.

## FOUR-PART SONG.

Words by SHELLEY.

Composed by FRANK BRIDGE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

*Adagio ma non troppo.*

SOPRANO. *f* *mf* *p*  
The warm sun is fail - ing, the bleak wind is wail - - ing, The

ALTO. *f* *mf* *p*  
The warm sun is fail - ing, the bleak wind is wail - - ing, The

TENOR. *f* *mf* *p*  
The warm sun is fail - ing, the bleak wind is wail - ing, The

BASS. *f* *mf* *p*  
The warm sun is fail - ing, the bleak wind is wail - ing, The

*Adagio ma non troppo.*  
(For practice only.) *f* *mf* *p*

*pp* *p*  
bare boughs are sighing, the pale flowers are dy - ing, . . . And the year . . . On the

*pp* *p*  
bare boughs are sighing, the pale flowers are dy - - ing, And the year . . . On the

*pp* *p*  
bare boughs are sighing, the pale flowers are dy - - ing, On the earth . .

*pp* *p*  
bare boughs are sighing, the pale flowers are dy - - ing, On the earth . .

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earth her death-bed, in a shroud of leaves dead, Is ly - ing.

earth her death-bed, in a shroud of leaves dead, Is ly - ing.

her death-bed, in a shroud of leaves dead, Is ly - ing.

her death-bed, in a shroud of leaves dead, Is ly

*pp*

*Più mosso.*

Come, months, come a - way, From No-ven-ber to May, In your

Come, months, come a - way, From No-ven-ber to May, In your

Come, months, come a - way, From No-ven-ber to May, In your

ing. Come, come a - way, From No-ven-ber to May, In your

*Più mosso.*

*f*

saddest ar-ray; Fol-low the bier Of the dead cold year, And like dim shad ows

saddest ar-ray; Fol-low the bier Of the dead cold year, And like dim shad ows

saddest ar-ray; Fol-low the bier Of the dead cold year, And like dim shad ows

saddest ar-ray; Fol-low the bier Of the dead cold year, And like dim shad ows

*p* *pp sempre. Tempo 1mo.*

*p* *pp sempre.*



watch by her sep - ul - chre.  
*pp* and like dim shad - ows by . . her sep - ul - chre.  
 watch by . . her sep - ul - chre.  
*pp* and like dim shadows watch by her sep - ul - chre.

*Tempo Vmo.*

*p* The chill rain is fall - ing, the nipped worm is crawl - ing, The *mf*  
*p* The chill rain is fall - ing, the nipped worm is crawl - ing, The *mf*  
*p* The chill rain is fall - ing, the nipped worm is crawl - ing, The *mf*  
*p* The chill rain is fall - ing, the nipped worm is crawl - ing, The *mf*  
*Tempo Vmo.*

*ff* riv - ers are swell - ing, the thun - der is knell - ing . . . For the  
*ff* riv - ers are swell - ing, the thun - der is knell - ing For the  
*ff* riv - ers are swell - ing, the thun - der is knell - ing,  
*ff* riv - ers are swell - ing, the thun - der is knell - ing,

year; *mf* The blitheswallows are flown, *p* and the lizards each gone To his  
 year; *mf* The blitheswallows are flown, *p* and the lizards each gone To his  
*mf* The blithe swallows are flown, *mf* and the lizard each gone To his  
*mf* The blithe swallows are flown, and the lizards each gone To his dwell

*Più mosso.*  
 dwell - ing; *f* Come, months, come a - way; Put on white, black, and grey, Let your  
 dwell - ing; *f* Come, months, come a - way; Put on white, black, and grey, Let your  
 dwell - ing; *f* Come, months, come a - way; Put on white, black, and grey, Let your  
 ing; *f* Come, come a - way; Put on white, black, and grey, Let your  
*Poco più mosso.*

*Tempo 1mo.*  
 light sis - ters play— Ye, fol - low the bier Of the dead cold year, And make her grave..  
 light sis - ters play— Ye, fol - low the bier Of the dead cold year, And make her grave..  
 light sis - ters play— Ye, fol - low the bier Of the dead cold year, And make her grave..  
 light sis - ters play— Ye, fol - low the bier Of the dead cold year, And make her grave  
*Tempo 1mo.*

green . . . with tear . . . on tear, . . and  
 green, . . . and make her grave . . green, . and  
 green . . . with tear . . . on tear, . . and  
 green, . . . and make her grave green, and

*mf* *pp* *mf* *pp* *mf*

make her grave green . . with tear . . . on tear. . . .  
 make her grave green . . with tear on tear. . . .  
 make her grave green . . with tear on tear. . . .  
 make her grave green . . with tear on tear. . . .

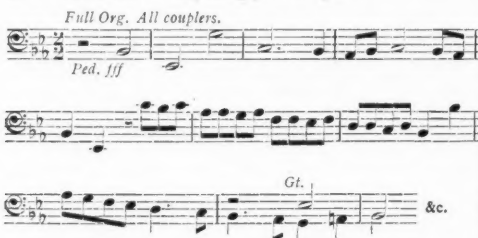
*p* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

REVIEWS.—(Continued from page 540.)

*Concerto for Organ and Orchestra.* By Horatio Parker (Op. 55). [Novello and Company, Limited.]

The literature of the organ is not very extensive in regard to concertos for this instrument. Composers do not seem to favour the combination of organ and orchestra, therefore when one of the moderns like Professor Parker—an able organist himself—puts pen to paper organically, so to speak, the result is looked for with interest not unmixed with high expectation.

The work before us is scored for brass, harp and strings, that is to say in detail, four horns, two trumpets, three trombones, tuba, drums, harp and strings. The first movement—an *Allegro moderato* in triple time and in the key of E flat minor—opens with solemn sustained chords on the organ, while the strings have broad and dignified unison passages. After a due course of 'development' this concise movement leads into a charming *Andante*, the gem of the work perhaps, in which a solo violin, a solo horn, the harp, with the organ are most happily combined. The only drawback to this section is its brevity. An *Allegretto* in E major, also short, starts with a drum solo of four bars, followed by coquettish passages for the organ, strings and drums, duly relieved by a placid episode in the key of A flat. The last movement (*Allegro moderato*, in E flat) is the most elaborate and the longest, as it occupies nearly half the number of pages in the printed score. It includes a fugal episode for organ alone, with the following as its subject, of which fragmentary use is made as the movement is imposingly developed:—



This *Finale* is full of contrasts and contains much effective writing. The foregoing, though by no means exhausting the subject, may be sufficient to call attention to a work which is charged with that earnestness of purpose so characteristic of Professor Parker's creative gifts. The concerto, which is dedicated to Dr. G. R. Sinclair, of Hereford, has been effectively arranged for organ solo by Mr. David Stanley Smith.

*Denkmäler der Tonkunst in Oesterreich. IX. Jahrgang. Erster Theil, Lieder des Oswald von Wolkenstein; Zweiter Theil, Johann Josef Fux, Instrumentalwerke I.*

[Wien: Artaria & Co.]

The text of the first volume has been edited by Herr Dr. Josef Schatz, the music by Oswald Koller. Oswald von Wolkenstein was born in the Tyrol about the year 1377, and from his poems he appears to have been a great traveller, and also a great linguist. The story of his life is interesting and often romantic, but we must here refrain from any details; he died in 1445. As regards his music it may be noted that he was a contemporary of Dunstable. Of the three manuscripts of his poems two contain music; some of the songs are for one voice, some for several voices. As documents for the history of the music of that period they are of importance, and some of the melodies have even now freshness and charm.

The prefaces by the editors named above show an immense amount of painstaking research. There are portraits of Wolkenstein, and facsimiles from the manuscripts, &c. It is a volume which will be simply invaluable to all who have to study the poetry and music of the first half of the 15th century.

The second volume is devoted to J. J. Fux, principally known to musicians as the author of the celebrated 'Gradus ad Parnassum,' the text-book used by Haydn when he taught Beethoven counterpoint. Fux was a prolific composer, but until the two volumes of sacred compositions appeared in the *Denkmäler* in 1894 and 1895, little of his music had been printed. As a rule, great theorists are dry composers; but the contents of the volume under notice show that he at any rate was an exception. There are two sonatas, one a *quattro*, the other a *tre* of dignified character, in which Fux's contrapuntal skill is fully displayed; also two most delightful Suites. Both are scored for two oboes, two violins, viola, bassoon, and violone with continuo. Anyone whose idea of Fux is that he was a dry old fogey will do well to look at those Suites.

*Aubade and Réverie for Violin and Pianoforte.* By A. D'Ambrosio.

*Three Compositions for Violin and Pianoforte.* By Josef Bláha.

*Song of Thanksgiving for Violin and Pianoforte.* By Alexander C. Mackenzie.

[Bosworth and Co.]

Two pleasing violin solos with pianoforte accompaniment are 'Aubade' and 'Réverie' by A. D'Ambrosio. Both pieces are most agreeably written for the solo instrument, and the accompaniments are excellent.

Of three compositions for violin and pianoforte by Josef Bláha, the accomplished professor at the Royal Academy of Music, No. 1, a very effective *Sérénade*, is most likely to win general favour. Its character is perhaps more suggestive of an impassioned *Réverie* rather than a soothing *Sérénade*; but, after all, 'What's in a name?' The music is the thing to consider, and here is a solo which will thrill the heart and the fingers of many a violinist. No. 2, 'Chanson Triste,' is a plaintive little *morceau* in G minor (the key chosen by Tchaikovsky for his exquisite little piece with the same title) not lacking in expressiveness; whilst No. 3 is a strong, stirring, and emotional 'Scherzo Bohémienne,' dedicated to Kócián. This piece requires considerable skill from its performer, as the greater part of it is written in double stopping, some of which necessitates much deftness of fingering to overcome neatly. In each case the accompaniments are very skilful and in every respect most satisfactory.

The 'Song of Thanksgiving' from Sir Alexander Mackenzie's orchestral suite, 'London day by day' has been effectively transcribed for violin and pianoforte.

*Essais de Technique et d'Esthétique musicales. Première série: I. Les Maîtres Chanteurs de Richard Wagner; II. Étude sur le discours musical.* Par Élie Poirée.

[Paris: E. Fromont.]

The first volume of this work (published in 1898) gives a brief account of the genesis of the 'Meistersinger' and of its contents, after which the thematic material is discussed. The themes connected with the various personages are grouped together, and their interconnections and modifications according to various mental or material states are most clearly set forth. The author's intimate knowledge of the score has enabled him to write in clear, convincing and also concise manner. The second part (published last year) is a larger and far more elaborate volume. Man manifests his psychical activity in two ways: by language and gesture, or by gesture alone, using the latter term in a general sense. Gesture may be divided into movements and sensations, and it is the province of art to evoke them more or less artificially, more or less characteristically. This is the text on which the long but able sermon is based. Space forbids a detailed notice; we feel sure, however, that all who read the first and simpler part of the work will be strongly inclined to devote time and attention to the deeper study on the 'Discours Musical.'



## THE PHILHARMONIC SOCIETY.

The directors of the Philharmonic Society are to be congratulated on the artistic success of the ninety-first season which terminated on June 25 at Queen's Hall. To Dr. Frederic H. Cowen in particular the thanks of music-lovers are due for his influence in the choice of works and for their fine interpretations, those of several masterpieces of classic fame having attained a standard of excellence it would be difficult to surpass. The programme at the concluding concert presented a mixture of the art of past and present days typical of the selections at the previous concerts, and testifying to the 'progressive conservatism' which has so greatly conduced to the present vigorous life of the veteran Society. The evening's music opened with the Prelude and Angel's Farewell from Dr. Elgar's 'Dream of Gerontius.' The noble 'Judgment' theme with which the Prelude opens was most impressively announced, and it may be said that in its entirety the excerpt had never been so finely played.

The next item set down in the programme—Sir Charles Stanford's vocal scena 'Die Wallfahrt nach Kevlaar'—had to be omitted, owing to the indisposition of Madame Blanche Marchesi, and therefore Dr. Elgar's music was succeeded by Mozart's Violin Concerto in D, with Herr Kubelik as soloist. The frequent performance of this composer's music just now is peculiarly welcome and desirable. It is welcome because its perfection of form and studied grace are refreshingly restful amidst the storm and stress which characterizes so much modern music: and it is desirable because familiarity with Mozart's style is calculated to exercise a salutary influence in checking tendencies to exaggeration, and to keep alive a taste for clearness of design and great effects secured by simple means. The Concerto in D is one of the most lovable of the six. It is not the business of the analytical writer to praise or blame critically, but in this instance he may be pardoned for saying in his remarks on the slow movement, 'How consummately graceful, as well as simple, is this music!' Does it not just express what every genuine music-lover must feel? Herr Kubelik has never been heard to greater advantage as an artist, and he certainly increased his reputation amongst us by his beautifully finished phrasing and sympathetic playing on this occasion. He subsequently interpreted Corelli's Sonata 'La Follia,' which was delightfully rendered to the pianoforte accompaniment of Herr Schwarzb. It is scarcely necessary to say that the fullest justice was done to Dr. Cowen's happily-named orchestral poem, 'A Phantasy of Life and Love,' played on this occasion for the first time at these concerts, and an impressive interpretation was secured of Tchaikovsky's Fourth Symphony in F minor. It should be recorded that the spirit and *verve* of the orchestral playing were specially praiseworthy, as Dr. Cowen and the orchestra had been working hard all the afternoon at the Handel Festival.

## THE ROYAL ACADEMY OF MUSIC.

The concerts given by the students of the Royal Academy of Music rarely fail to possess interesting features, either by the exhibition of promising executive talent or by the production of new compositions. The latter specially distinguished the performance at Queen's Hall on June 26. On that occasion were produced an overture entitled 'Cyrano de Bergerac,' by Mr. Paul Corder, and a Concertstück in G minor for organ and orchestra, by Mr. Benjamin J. Dale, who played the solo part of his work with notable skill. The concert piece is more than a testimony of the good training Mr. Dale has received at the Academy. Not only is it an estimable production, but it is effectively laid out for the organ and well scored for the orchestra; moreover, the work affords another proof of the talents possessed by this promising student. Mr. Paul Corder's overture is even a still more remarkable composition from so young a musician. The principal themes illustrate *Cyrano's* character as soldier, poet, and humorist. Their treatment in free polyphony is

essentially modern, but it is rational, and the orchestration bears witness to perception and knowledge of effect. Sir Alexander Mackenzie conducted excellent performances of both works, and they were much applauded. Some skilful and tasteful pianoforte, violin and violoncello playing was heard respectively from Miss Julia Higgins, Miss Marjorie Hayward, and Mr. Bertram W. O'Donnell, and the singing of Miss Verena Mutter and Miss Thérèse Grabowski bore witness to judicious cultivation of natural gifts.

At the chamber concert given in St. James's Hall on the 23rd ult., the following pupils' compositions were produced: an Irish dialect song 'The grand match' by Mr. Arnold E. T. Bax, and four songs by Miss Mabel Colyer, these efforts giving further proof that natural gifts are well directed at Tenterden Street. Of the performers who successfully appeared, Miss Irene Scharrer specially distinguished herself in an excellent rendering of Chopin's 'Andante Spianato and Polonaise in E flat,' while the ensemble class played the 'Song of Thanksgiving' from Sir Alexander Mackenzie's attractive suite 'London day by day,' and a 'Farfalla' by M. Sauret, the conductor of the class.

## THE ROYAL COLLEGE OF MUSIC.

The programme of the Students' concert at the Royal College of Music on the 16th ult. was typical of the eclectic taste prevailing at this Institution, no less than of the general excellence of the training therein given. The concert opened with the production of a Concertstück in C for pianoforte, flute, clarinet, bassoon, and horn, composed by Mr. George Dyson. If the work shows the influence of Brahms by its somewhat sombre character, it testifies to earnestness of conception, high aims in artistry, and musicianly craftsmanship. Admirably played by Messrs. James Friskin, Charles Souper, Arthur Leonard, Harold Thornton, and George Manners, the work was warmly applauded.

The other concerted works performed were Mozart's Quartet in E flat and Richard Strauss's Pianoforte Quartet in C minor (Op. 15), two compositions which presented remarkable contrasts in style, not altogether to the advantage of modernity.

## CRYSTAL PALACE CHOIR FESTIVALS.

## THE LONDON SUNDAY SCHOOL CHOIR.

The London Sunday School Choir, which was founded in 1871, gave two choral concerts at the Crystal Palace on the 8th ult. The occasion derived special interest owing to its association with the centenary celebrations of the Sunday School Union. The first concert was given by a choir of 5,000 children under the direction of Mr. J. Rowley. The programme consisted mainly of easy, straightforward pieces, which were heartily sung and received. The selection of the beautiful aria 'I will sing' (from 'St. Paul') was perhaps hardly justifiable. At the second concert, which was given by a choir of about 4,000 adults, assisted by a full orchestra, one of the best programmes, from the artistic point of view, we have heard at a Crystal Palace concert of this type was performed. But although the music chosen was so excellent, it cannot be said that it was all quite suitable for performance at the Crystal Palace. Among the items were 'The Wilderness' (Goss); 'Hear my prayer' (Mendelssohn); 'Sing unto God' (Handel); and a 'Song of Peace' (Sullivan). A feature was the employment of a select choir for the verse and soli parts. On the whole the performance reached a high standard, and the excellence of the result bore eloquent witness to the capacity of the chorallists, and the skill and control of Mr. Whiteman who conducted. The band, besides contributing accompaniments, played under Mr. David Davis the Overture 'Poet and Peasant' (Suppé), and other pieces. Mr. Horace G. Holmes was an efficient organist. It was pleasant to note that Mr. T. Barnard, who has been the general-manager of the Association since its institution thirty-two years ago, was still actively and

cheerfully attending to his duties. Others of the officials long connected with the movement and still in harness are Mr. Geo. Merritt, Mr. Binns, Mr. Rowley, Mr. Welland Matthews, Mr. W. F. Freeman and Mrs. Mary Layton. A movement is on foot to found a memorial to the memory of the late Mr. Luther Hinton, who for many years was the greatly respected conductor of the adult choir. Particulars can be obtained from Mr. H. E. Kershaw, 96, Mornington Road, Leytonstone.

#### THE NATIONAL TEMPERANCE CHORAL UNION.

The National Temperance Choral Union held their annual Festival at the Crystal Palace on the 18th ult. A children's choir under the successful direction of Mr. Seemer Betts sang a selection of juvenile pieces which may be described as popular if not as being particularly good. An adult choir under the direction of Mr. W. G. Waller Goodworth gave some really excellent performances of various part-songs and choruses, including 'But as for His people' (Handel), 'Cradle Song' (Smart), and 'Ye Mariners of England.' Altogether 140 choirs took part in the two concerts, some coming from South Wales and others from various Provincial centres. A choral competition in three classes was also a feature of the proceedings.

For some years the Curwen Challenge Shield offered in the chief class had been won at former Festivals of the Union by the Nottingham Tabernacle Choir, but on this occasion the adjudicator, Mr. D. Price, awarded the trophy to the Portsmouth Excelsior Choir, Nottingham coming second, and Reading third.

#### NATIONAL CO-OPERATIVE FESTIVAL.

At the Festival of the Society held on the 18th ult., music was well to the front. A large adult choir performed a somewhat ambitious selection. The chief item was a short ode for chorus and orchestra by F. Cunningham Woods, 'The Lords of Labour,' which was specially composed for the occasion. The music is broad, simple and vigorous. Mr. Allen Gill conducted. In a choral competition that also took place a Gloucester choir gained the Novello trophy.

## London Concerts.

The Moscow Trio—which made its first appearance in London on June 23 at Bechstein Hall—gave a second concert in the same place on the 6th ult. The party consists of M. David Krein (first violin of the Imperial opera house, Moscow), M. Rudolph Erlich (violinist, first soloist of the Imperial opera house), and M. David Schor (professor of the pianoforte, lecturer and Laureate of the Moscow Conservatoire). Of greater significance however than their individual abilities is the fact that they have played together for eleven years, an artistic collocation which has resulted in their having attained a unanimity of expression and attack that would seem to be unsurpassable. At each concert was played Tchaikovsky's Trio in A minor (Op. 50), inscribed 'In memory of a great artist,' and it is doubtful if so finished and significant interpretations had previously been heard in this country. The crispness and delicacy of the playing were enthralling, and the pathetic and the gay were expressed with equal felicity. We hope the Moscow Trio will pay us further visits.

Master H. Vernon Warner, who with his sister gave a pianoforte and violin recital on June 30 at St. James's Hall, made his first appearance in 1896 at the Queen's (small) Hall when, as a boy of nine, his playing attracted much attention by reason of its correctness and expression. Since that time his gifts would appear to have been carefully trained. He still lacks physical power to do full justice to great works; but his readings are so lucid and poetical, and his executive means so great, that it seems safe to prophesy that he will attain a high position as an exponent. Miss Elsie Warner looks several years younger than Master Warner, but her aptitude for the violin appears to be as great as that of her brother for the pianoforte, and there was an engaging *naïveté* and freshness in her playing. The children were accompanied on the pianoforte by their father, Mr. Harry E. Warner.

Those who have a predilection for florid vocal music were provided with a congenial evening at St. James's Hall on June 30, when Mdles. Emilie and Gabrielle Christman gave a recital and sang with much brilliancy excerpts from operas of the old school. The sisters—who, it may be added, are twins—also sang an interesting selection of Russian songs, which they interpreted in a characteristic manner.

Miss Nellie Caro made a successful appearance in England at Bechstein Hall on June 30. Her soprano voice is not powerful, but her singing indicated an artistic temperament, and her interpretations were pleasing. The second half of the programme was devoted to compositions by Mr. Louis Hillier, and included two tasteful pianoforte solos, which were brilliantly rendered by Miss Madeline Payne, and a picturesque song entitled 'La ballade du Troubadour,' effectively sung by M. André Kayà.

A Sonata in D (Op. 14) by Mr. Richard Barth was heard for the first time in London at a concert given by Miss Lucy Stone on June 29 at the Bechstein Hall. The work is in three movements, which are built up with melodious themes tersely developed. It was effectively rendered by Miss Stone and Miss Fanny Davies, and created a favourable impression.

Mention is due of the first performance in London on the 1st ult. at Bechstein Hall of a Trio in F for violin, violoncello and pianoforte by Mr. A. von Ahn Carse, one of the most promising students of composition at the Royal Academy of Music. The work is poetically conceived, and although the writing at times is somewhat vague, the music holds the attention.

Some excellent ensemble playing was heard from the London Trio on the 2nd ult. at the Galleries of the Royal Society of British Artists, Suffolk Street. The party comprised Madame Amina Goodwin, Signor Simonetti, and Mr. W. E. Whitehouse; the first-named also contributed pianoforte solos with marked success. Miss Gleeson White was the vocalist.

Herr Van Rooy gave another of his attractive vocal recitals at St. James's Hall on the 1st ult., when his programme comprised Beethoven's song-cycle 'An die ferne Geliebte,' and three other songs by Herr Pfützer, a composer little known in this country.

Mr. Whitney Tew and Mr. Herbert Fryer gave an attractive vocal and pianoforte recital on the 3rd ult. at St. James's Hall. Detailed comment is not necessary, not even of the new song cycle—entitled 'Phases,' by Miss Frances Allitsen, but it should be said that each artist sustained his reputation.

The annual harp concert of Mr. John Thomas at St. James's Hall took place on the 4th ult., when the veteran harpist was assisted by the Misses Marianne and Clara Eissler. The vocalists who lent their aid included Miss Katherine Jones and Mr. Gwilym Richards, and the afternoon's music proved enjoyable to an appreciative audience.

Signor Fabozzi, professor of the pianoforte for the Institution for the Blind at Naples, gave a recital at St. James's (Banqueting Hall) on the 10th ult., when he played an excellent selection with remarkable assurance and brilliancy, being particularly successful in Chopin's Scherzo in B flat minor (Op. 31), and in three Studies by this composer.

M. Boga Oumiroff, a Bohemian vocalist gifted with a bass voice of musical quality, sang an excellent selection of songs in a refined manner on the 15th ult. at Bechstein Hall. He was assisted by Mdle. Milada Cerny, a juvenile pianist stated to be nine years of age, who played Mendelssohn's 'Rondo Capriccioso' with a facility and taste remarkable in one so young.

## Foreign Notes.

## ANTWERP.

The municipal authorities have bought for a sum of over £20,000 the Halles Centrales for the purpose of building on the site a theatre for Flemish opera. It is expected that the building will be opened in 1905.

## BÂLE.

In this city was held (June 12-15) the thirty-ninth meeting of the Allgemeiner Deutscher Musikverein, and the concert programmes included many interesting novelties, of which may be named Max Schilling's music for Wildenbruch's poem 'Hexenlied' (recited by Ernst von Possart); a quintet for strings, in F, by Felix Draeseke, shortly to be published; an organ fantasia on 'Ein feste Burg,' and a symphonic fantasia and fugue by Max Reger; 'Bergnovelle,' a pianoforte trio by Hans Huber; the second and third parts of 'Raffael,' a choral work by Dr. Fritz Volbach, who has given to each part the title of one of the painter's celebrated Madonnas; and 'Nachtlied Zarathustras,' for baritone solo, chorus, and orchestra, by the English composer Frederick Delius. The festival programme also included Gustav Mahler's Second Symphony in C minor, and Richard Strauss's Hymn for sixteen voices.

## BERLIN.

An enthusiastic reception was given to Professor Felix Schmidt, the conductor, and the members of the Lehrergesangverein of this city on their return from Frankfurt. Although the delayed train arrived at an unearthly hour in the morning, burgomaster Reicke in official dress, Gerstenberg, member of the board of public instruction, school-inspector Dr. Fischer, and other representatives of the city, in addition to many ladies, were waiting to receive the singers. Speeches were delivered, wreaths and flowers distributed, and choruses sung, the victorious army of singers leaving the station to the sounds of the Prussian March.

Mr. C. G. Thomas, who five years ago became organist of the English Royal Church here, has now resigned on his acceptance of an appointment at Elland, in the West Riding of Yorkshire. The British Embassy, the choir, and other members of the British community in Berlin, have presented Mr. Thomas with an illuminated address and a purse of money in recognition of his services.

## CARLSRUHE.

During the forthcoming season, Mr. George Henschel's opera 'Nubia' will be performed at the Court Opera for the first time; also Saint-Saëns's 'Samson and Dalila,' Blech's 'Das war ich,' and Offenbach's 'Les Contes d'Hoffmann' (in German). Of other operas to be given may be named Berlioz's 'Benvenuto Cellini,' Goetz's 'Taming of the Shrew,' and Spontini's 'La Vestale'—three operas which we should be glad to hear in London.

## DRESDEN.

Carl Gjellerup's 'Die Opferfeuer,' poem by Gerard Gjellerup, based on Indian legends, was produced here in June with great success, subsequent performances confirming the first favourable impressions.

## LEIPZIG.

It is announced that by December 11, the centenary anniversary of the birth of Berlioz, seventeen volumes of the complete edition of the works of the French master, now being published by Messrs. Breitkopf and Härtel, will have appeared—everything in fact except the operas, though these form no small part of the composer's art-work.

In the *Denkmäler deutscher Tonkunst* there will shortly be published an *opera seria* by Carl Heinrich Graun, the great contemporary of Handel. It is entitled 'Montezuma.' The libretto was sketched in French prose by Frederick-the-Great, and turned into Italian verse by the court poet Tagliazucchi. Dr. Mayer-Reinach considers that it has value other than historical.

## MOSCOW.

A special performance of 'La Damnation de Faust' in honour of Berlioz will be given here next December. It is being organized by M. Kes. The French composer, it will be remembered, visited St. Petersburg in 1847, gave several concerts there, and was cordially received.

## ST. PETERSBURG.

The newspapers of this city announce that the Princess Hélène Georgiewna of Saxe-Altenbourg, *née* Grand Duchess of Russia, is organizing the publication at her own cost of a series of Bach Church Cantatas with Russian text. The translation of the German text has already been made, and been approved of by the ecclesiastical censor.

## STUTTGART.

A monument to Liszt executed by A. Fremd will be unveiled on October 22, the ninety-second anniversary of the composer's birth. By permission of the king it will be placed in the royal park. Frau Hofrat Johanna Klinckerfuss, a former pupil of the master, has been the leading spirit in this homage to the composer.

## TORRE DEL LAGO.

Signor Puccini has not yet recovered from his unfortunate automobile accident; indeed, according to latest accounts, he will be permanently lame. It is however satisfactory to learn that he is in sufficiently good health to be able to work at his new opera, 'Madame Butterfly.'

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

ADELAIDE.—The Bach Society gave an admirable performance of the 'St. Matthew Passion' in the Town Hall on May 28. The choir, numbering eighty voices, sang with remarkable steadiness and precision, and displayed much delicacy in the rendering of the chorales, the enunciation of the words being specially good. The solos were also well sung by Miss Elsie Chaplin, Miss Hilda Hales, Miss S. H. Wilkinson, Mr. Wanborough Fisher, and Mr. Stanley Newman. The string orchestra was efficient, and Mr. J. M. Dunn rendered valuable assistance at the organ. Dr. Harold Davies who conducted deserves much credit for the excellent results obtained.

CANTERBURY.—The music performed at Kent College on Prize Day, the 2nd ult., by the School Musical Society was entirely selected from Purcell, a highly commendable choice. The programme included the Battle Symphony and tenor solo 'Come, if you dare' ('King Arthur'); the two airs with chorus from the 'Tempest'; and 'Britons, strike home' (Bonduca). The conductor was Mr. P. A. Scholes.

CHRISTCHURCH (N.Z.).—The Musical Union gave their second concert this season on June 10 at Canterbury Hall. The programme, which was mainly orchestral, included Beethoven's Overture 'Fidelio,' the Pianoforte Concerto No. 3 in C minor (solo, Miss Jennie Black), and Symphony in F major, No. 8 (Op. 93). The vocalists were Miss Ballin and Mr. W. A. Bowring. Mr. F. M. Wallace, who conducted as usual, secured excellent performances.

CROYDON.—Mr. Coleridge-Taylor's recently published work, 'Four Novelletten for String orchestra,' was performed on the 10th ult. in the Public Hall at the annual orchestral concert given by the students of the Croydon Conservatoire of Music. The beautiful and melodious music created a very favourable impression. The composer conducted. He also directed the performance of a *Sérénade* for Strings by F. Weingartner, and of other works. The vocalist was Miss Gertrude Inglis, and Miss Alice Carr was the accompanist.

ETON.—Miss Lucy Stone gave a concert in the Drill Hall, Eton College, on the 16th ult., when the programme included Beethoven's Sonata for pianoforte and violoncello (Op. 69), played by Mr. Donald Tovey and Mr. Percy Such, two Hungarian Dances (Brahms) for violin and pianoforte, performed by Miss Stone and Mr. Tovey, and Schubert's Trio in B flat (Op. 99), interpreted by the three artists named. The vocalist was Miss Gertrude Sichel.

KIMBERLEY (S. Africa).—The Musical Association, consisting now of both choral and orchestral sections, have entered upon their third season's operations. Schubert's 'Song of Miriam' formed the chief work at the first concert on June 3. Mr. J. Frank Proudman, the founder of the Society, conducted.

**LEATHERHEAD.**—An interesting concert was recently given by the pupils of the School for the Indigent Blind in the Central Hall of their Institution at Highlands, when the programme included amongst other works compositions by some of the students themselves. These were a 'Waltz' for organ and pianoforte duet, by S. Brooks; a trio, 'April, May and June,' and song, 'Mizpah,' words by Flora Skinner and music by Eliza Wagstaff; 'Evening,' a glee for male voices, and a song, 'King of love,' by H. Blake. Much credit is due to the Rev. St. Clare Hill, Principal of the School, and Mr. W. Lucas, the music-master, for their excellent training of the students.

**LEICESTER.**—A special musical service was held in St. Saviour's Church on the 5th ult., when Mendelssohn's 'Hymn of Praise' was sung by the choir with full orchestral accompaniment. The choruses were efficiently rendered, and the solo music was excellently sung by Miss Constance Lee, Miss Nellie Haines, and Mr. Arthur Stork. The orchestra was led by Mr. D. Sansom. Mr. W. H. Scott presided at the organ and Mr. J. Haines ably conducted.

**RONDEBOSCH (S. Africa).**—The third of the ballad concerts arranged by Mr. Henry Clements took place on June 3, when the chief feature was Liza Lehmann's song cycle 'In a Persian garden,' which was excellently sung by Madame Kate Drew, Miss Griffith Vincent, Mr. Henry Clements, and Mr. R. L. Tait. Miss Edith Macfarlane (violin) and Mr. Gustav Windisch (violinello) performed solos on their respective instruments.

**WINTERSDORF (Southport).**—Miss H. A. Simon gave an interesting lecture on 'Purcell' in the Lecture Hall on the 13th ult. The numerous musical illustrations included the Suite for Strings; Chorus 'In these delightful, pleasant groves'; the 'Golden' Sonata for two Violins and Pianoforte; the incidental music to 'The Tempest'; and the songs 'Fairest Isle' ('King Arthur') and 'I attempt from love's sickness to fly.' The music was given under the direction of Mr. H. A. Branscombe.

The Edinburgh Society of Musicians brought to a close on the 4th ult. what has probably been the most successful session in its history—musically, financially, and in point of the number of members and associates on its roll. The programme was organized by the president, and included Rheinberger's Pianoforte Quartet in E flat, the Septet by Blane for strings, clarinet, bassoon, and horn, and a clever and brilliant 'Divertissement' for pianoforte duet and string quartet by W. B. Moonie. The performers were Messrs. Dace and Affleck at the pianoforte, and Messrs. Winram, Proudfoot, O'Brien, and Millar-Craig, strings. The septet was led by Mr. Dambmann, and Messrs. Bernini and F. Laubach also took part.

Two performances of Mr. Colin McAlpin's early opera 'King Arthur' were given at the Royalty Theatre on the 6th and 7th ult. by the students of the London Music School (with professional assistance in the orchestra), under the direction of Mr. Henry Beauchamp. It will be remembered that Mr. McAlpin is the winner of the Moody-Manners prize competed for by British composers, and that this prize-opera 'Cross and Crescent' is to be performed during the autumn season at Covent Garden. The performance of 'King Arthur' was an ambitious attempt by the students of the Institution named, and deserves credit by reason of its being out of the beaten track of such efforts.

Our Birmingham correspondent writes:—Dr. Elgar's new oratorio 'The Apostles' was taken in hand by the Festival choir on the 10th ult., Mr. R. H. Wilson securing an admirable first reading of the choruses in Part I. Three months have been devoted to Bach's Mass in B minor, and the performance of this colossal work promises to be exceptionally fine.

The Promenade Concerts at Queen's Hall are announced to commence on Saturday evening, the 22nd inst. Mr. Henry J. Wood, as heretofore, will conduct these attractive music-makings.

## Answers to Correspondents.

**CAMBS.**—The following pieces for clarinet by A. Terschak may be recommended: 'Le Babillard,' étude-caprice (Op. 23); 'Salut à l'Hongrie,' fantaisie mélancolique (Op. 29); 'Murillo,' allegro de concert (Op. 138); 'Le Papillon en Voyage,' étude-caprice (Op. 139); 'Hommage à Venise,' rhapsodie italienne (Op. 140); 'Mordio,' grand air italien (Op. 141); 'Die Jahreszeiten,' four salonstücke (Op. 143).

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**MUSICATS.**—The 'lives' of very modern composers and accounts of their works must be sought for in separate books. In regard to Sullivan, Mr. Vernon Blackburn is, we believe, now writing a complete biography of that composer.

**M. C.**—The second example of the chromatic scale (beginning on C) you send us is the most usual form, except the A sharp, which is generally written B flat; the sharpened fourth (F sharp) is almost invariably retained. After all, sound, not notation, is music.

**E. B. T.**—The 'Graduated Exercises for School Classes' (Book 91 of Novello's School Songs) will probably suit you. 'Music for School Drill,' by R. Reah, designed to accompany any series of drill movements, may answer your purpose for musical drill.

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**C. A. G.**—Scholarships for music students, with maintenance attached, are competed for from time to time at the Royal College of Music. Apply to the Registrar of the College for particulars.

**J. M.**—Sing naturally and with feeling. Practise scales and similar exercises softly, and use your brains. Hear all the solo vocalists you can; do not of necessity copy them, but profit by the hearing.

**HISTORICUS.**—See 'The Art of Music,' by Sir Hubert Parry (Kegan Paul), an invaluable book which should be read by every student of music. History up-to-date is not history.

**DIGTUS.**—All physical exercises are good, provided they are scientifically regulated. Any apparatus that has to be firmly gripped by the hand for any length of time should be carefully avoided by keyboard performers.

**GAMBA.**—The words 'Awake, O North wind,' &c., from the Song of Solomon (Chap. iv., v. 16), form part of an anthem beginning 'If I go not away,' composed by Mr. Thomas Adams.

**SUB-BASS.**—For practical books on Counterpoint and Sonata Form see the Primers of Sir F. Bridge and Mr. W. H. Hadow respectively.

**HOPEFUL.**—(1) Chopin's music is essentially of the *rubato* kind in regard to tempo interpretation; (2) Play the notes with the hand which seems most convenient.

**D. P.**—The whole of Beethoven's symphonies were performed at the Richter concerts (London) during their second season, in the year 1880.

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Air ...	...	Lo! here my love.
Recitative	...	Love in her eyes sits playing.
Air ...	...	O didst thou know.
Recitative	...	As when the dove laments her love.
Duet ...	...	Happy we.
Chorus ...	...	Happy we.
Chorus ...	...	Wretched lovers.
Recitative	...	I rage, I melt, I burn.
Air ...	...	O ruddier than the cherry.
Recitative	...	Would you gain the tender creature?
Air ...	...	His hideous love.
Recitative	...	Love sounds the alarm.
Trio ...	...	Cease, O cease.
Recitative	...	The flocks shall leave the mountains.
Chorus ...	...	Help, Galatea.
Solo and Chorus	...	Mourn, all ye Muses.
Recitative	...	Must I my Acis still bemoan?
Air ...	...	'Tis done.
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Chorus ...	...	Galatea, dry thy tears.

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Air ...	...	Thrice blest that wise discerning King.
Recitative	...	Sweep the string.
Air and Chorus	...	Music, spread thy voice around.
Air ...	...	Now a different measure try.
Double Chorus	...	Shake the Dome.
Recitative	...	Then at once from rage remove.
Chorus ...	...	Draw the tear.
Recitative	...	Next, the tortured soul release.
Air and Chorus	...	Thus rolling surges rise.
Double Chorus	...	Praise the Lord.

APPENDIX.

(Performed at the General Rehearsal, June 20.)

Recitative	...	Fronde Tenere	...	Xerxes.
Air ...	...	Ombra mai Fu...	...	do.
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